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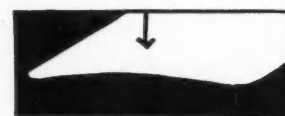
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# THEATER

Everybody is theater-mad. In a frenzy.

Who's got a play?

Who's got a backer?

Who's got an idea?

The winter season is here. The chaff is being separated from the wheat. Each new success is another cup of wine to heads already light with anticipation. All because a few shows that opened on the coast are now on Broadway and a few of the better eastern offerings are coming here. And because it's winter (lovers can have their spring, show people will stick to winter).

Whatever does come will have to be good. California has been spoiled. Never should "Little Foxes" with Tallulah Bankhead have been allowed to lead off the season. Optimists may look forward to better fare, or even something comparable, but we hard materialists have a feeling of having seen all.

For almost ten years Miss Bankhead has been the object of discussion and excuse by critics and theater-goers alike. So much so that she has become a legend. She did not seem to be able to find a play worthy of her talents, the critics wailed. Perhaps this was so. Certainly no one raised a discordant voice after the "Little Foxes" opening in February, 1939.

Lillian Helman's drama of hate, malice, and greed reveals a family at its worst. Bankhead as Regina Giddens is the scheming woman who would ruin both husband and brothers to secure personal wealth and power. The fact that she does just that does not mean that the play is defeatist in content. For although the end is inevitable, the audience is left with the feeling that in Alexandra, the dissenting daughter of Regina Giddens, lies the final and happier solution to this mad lust.

In accepting the Critics' Circle Award, Miss Helman gave this broader interpretation of her play: "T. S. Eliot once wrote, 'This is the way the world ends, not with a bang but a whimper.' Those are great words, great moral words, and they did for me, and for many other writers, I think, what they were supposed to do. They made me say that the world won't come to an end because we won't let it. We'll try to see the truth and we'll try to write it down. That's a hard, hard road to take and a lonely road to go, but it's worth a try. It seems only important now that the world should not come to an end, not with a bang and certainly not with a whimper."

San Francisco settled down to a quiet month after the flurry of activity over a few New York tryouts. How the Los Angeles importation, "Maid in the Ozarks," fares with the more sophisticated northern audiences, we cannot say. It opened too late for review. Nothing else is scheduled definitely at this date although two plays are in rehearsal for coast tryouts before New York openings. One includes Gladys George of the devastating curtain lines; the other, "Listen to Daddy," is Joseph Carole's new comedy starring Glenn Hunter.

Los Angeles looks forward to a Pasadena Playhouse production with unusual interest. On February 11, the world premiere of William Saroyan's play, "Across the Board on Tomorrow Morning," will be held. The author will be present and most probably is sharpening his "I" teeth in preparation for the curtain talk. Before the Saroyan horse opus (Tomorrow Morning is a horse) comes actor William Gillette's comedy, "All the Comforts of Home."

Too late for comment was the Biltmore show, "Pygmalion," with Ruth Chatterton. After that comes another treat in the form of the Lunts. "There Shall Be No Night" is the show.

"Meet the People," the big coast hit of 1940, is enjoying a moderately enthusiastic reception in New York. Meanwhile its parent, the Hollywood Theater Alliance, announces new plans each day. One production after another is "scheduled." At this date nothing is definite.

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## ART

### LOS ANGELES MUSEUM

"From Cezanne to Picasso" is the title of the first major exhibit of the new year to be presented at the Los Angeles Museum. It is composed of sixty-five carefully selected canvasses by the giants of modern painting. The exhibit continues the survey of European painting begun last year by the Impressionist show. It contains work by Cezanne, Van Gogh, Gauguin, Seurat, Bonnard, and Vuillard, painters who stem directly from the Impressionists; Matisse, Braque, and Picasso, who base much of their painting upon the work of Cezanne. Also included are Utrillo, Henri Rousseau, and Toulouse-Lautrec. The omission of Derain is rather surprising inasmuch as he is generally considered an important Post-Impressionist. However, it is Cezanne who dominates the painting of this era. He wanted to use the color discoveries of the Impressionists for more than merely recording momentary sensation. This desire led him to restate a law that had been forgotten: subordination of all parts to an idea of rhythm or order. It is easy to trace the trail he took, from the Impressionistic "House of Dr. Gachet" to the masterly "Pines and Rocks," in which he has taken motifs from a scene and composed of them an architectural whole. Gauguin and Van Gogh took another trail and began to use color for its emotional and symbolic value. A superb still life, "Flowers of Tahiti," and some of the well-known and decorative South Sea Island paintings give a good summary of Gauguin's work. The Van Goghs are especially fine. "Rain" is a tour de force, and there is also the portrait of Pere Tanguy.

Although the exhibit covers a period of only seventy years, a short time in the history of painting, one rather expects to find this seventy-year map split up by barriers and shattered by shell holes due to the vigorous wars of the isms that were waged during the period. There probably has never been a time when so many theories and counter-theories were battered about. However, the map fits together very nicely, and it is easy to see how logically the roads break away and lead out from Impressionism to the present. Color is the key to the map. Using it as a guide, we are able to see what a widespread influence these painters have had over the painting, decorating, and design of our time.

The painting of Bonnard and Vuillard makes use of the impressionist technique. They have gone beyond the mere recording of a scene, and their pictures are interesting primarily for the rhythmic interplay of line, color, and texture. Two jewel-like panels by Vuillard carry this surface decoration to the point where almost all feeling for depth and volume is lost. Among the contemporary painters is Matisse, who continues the tradition of Cezanne by his preoccupation with design and color to create a balance between volume and space. It is too bad that so many people dismiss Matisse as being merely an amusing decorator because he happens to use pretty girls and gay wallpapers as motifs. If anything, it should be a point in his favor—with so much grim painting about.

The other two contemporaries, Braque and Picasso, invented cubism, probably the most misunderstood and battled over ism of them all. Taking a statement of Cezanne's, the one about the forms in nature being reduced to the cone, cylinder, and sphere, they went into a huddle and dissected everything in sight. Cubism afforded a needed discipline and gave many painters a better understanding of the intention of Cezanne. Picasso's "Seated Figure" is a good example of this period. Braque is represented by works from his later periods and proves to be a great decorator of surfaces and manufacturer of interesting textures. The Picassos are well chosen and give a good review of the various stages in his career. These range from the Impressionist "Barcelona in Blue," painted in 1903, to one of the studies for "Guernica." Picasso has brought imagination, fantasy, and invention back into painting. He has had perhaps the greatest influence of any living painter, yet "Guernica" is his first attempt at facing the conditions of a contemporary world.

If you feel that you have to understand modern painting to enjoy it, you will discover that this exhibit is so arranged that if you profit by and assimilate the first two rooms, the third one, where Braque, Picasso, and Matisse hold forth and, so they say, confuse and startle, should be easy for you.

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**Perls Galleries**, 8634 Sunset Boulevard, are showing paintings, drawings, and watercolors by George Biddle until February 20. Mr. Biddle has a healthy disrespect for the ivory tower. He believes in getting out of the studio and looking around. In his writings he has stressed the need for a better relationship between the artist and the world in which he lives. His own curiosity about his country and its people is reflected in the subjects which he has chosen to paint. He roams from Texas to Bucks County and takes in the wrestling bouts, rodeos, and speakeasies. In many a lesser painter this produces illustration or the well-known American scene painting. But Mr. Biddle is first and foremost a painter, and his paintings of Hooverville and wrestlers are composed with the same attention to design, texture, and color that he gives to his still lifes and portraits. His stylized line, delicate color and texture are more convincing, however, when used in a smaller area. In the portrait of John Qualen, the "Indian Baby," and several compositions of sheep and Longhorns the color is richer and better related to the forms than in the larger canvasses. He has on view also a series of Guatemalan watercolors and drawings.

**Boris Deutsch** is to be congratulated on winning the Section of Fine Arts competition for murals to be painted in the Los Angeles Post Office Terminal Annex. Second was Verna Burkhead of Wyoming, who is to decorate the Immigration and Naturalization Station at Los Angeles Harbor. George Samerjan of Los Angeles came in third and will do murals for the Culver City Post Office.

P. S.

### SAN FRANCISCO

It sometimes appears, in viewing exhibitions, that to be a true creative artist one must be either partially blind, immature or mentally deranged. A little reflection reveals the reason for this conclusion, and also its fallacy; but there are from time to time exhibitions of the work of children or, as in a show at the San Francisco Museum of Art during January, of the blind and partially blind, so full of emotional intensity that the work of most professional artists appears dull beside them.

This show, called Visual and Non-Visual Art, is a selection of paintings and sculpture done by pupils of a Jewish institution in Munich, under the instruction of Victor Lowenfeld. There is a group of pictures by children of normal vision, one by the partially blind, and photographs of sculpture whose makers were blind from birth. These groups are further divided into Visual and Haptic types. The first group paints the experiences and feelings which come to them through the eyes; the second what they know and feel through the sense of touch and their own bodily sensations.

A somber richness of emotion runs through this show like an over-tone, culminating in the Epsteinish figures made by the totally blind. The panorama starts with pictures of Bible incidents—Jacob's Dream, painted by the Visuals as the ladder of light, complete with angels, stars, sky, all the imaginative visual surroundings; by the Haptics as the figure of Jacob himself in the act of dreaming. The Visuals paint the story of Haman riding in triumph through the city as richly as a Persian miniature, with all the world's furnishings; they picture the Deluge with all sorts of visual pattern, the rain, the sea, people drowning or about to drown; whereas in Haptic pictures the drama is concentrated in a single figure—generally going down for the last time. One remembers parallel approaches among the world's great art figures.

There is a Haptic picture called "The Jews Depart from Egypt" which is like an exquisite illustration for an oriental fairy tale—a group of strangely elongated figures against a white background, in subtle colors. These are the work of normal-sighted children from 12 to 18.

The partially blind use more somber colors, as a rule, but surprisingly subtle combinations of both color and design elements conveying intense emotion. There are several scenes of Forests Under Snow, as justly constructed as Japanese prints—and much more moving.

The Haptic partially blind produce large horrifying heads in which they attempt with great success to embody the emotions conveyed by their titles—Poor, Angry, Cry for Help, A Father Hears of the Death of His Son.

The totally blind Haptic constructs his clay heads like a carpenter building a house, leaving a hollow for the mouth, with teeth, tongue, and tonsils, afterward closing the lips over the teeth, so that the finished result is a logical but not necessarily a visual sum of its parts. The Visual blind create differently, subordinating and relating the parts to the whole.

It is illuminating to see that the different types of "seeing" depend

(Continued on Page 34)



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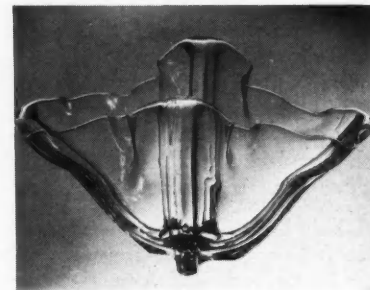
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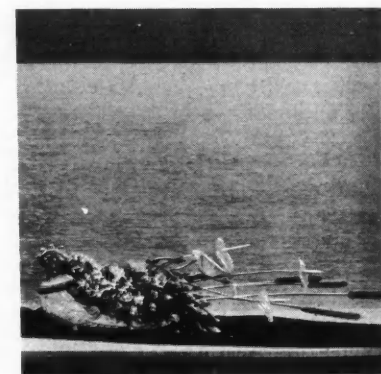
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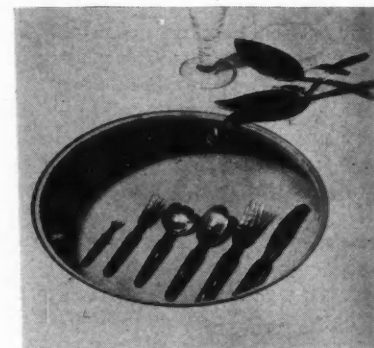


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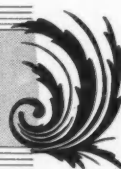
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#### THE COVER

Close-up of a figure at the  
San Francisco Stock Ex-  
change by Ralph Stackpole.  
Photograph by Peter Stack-  
pole.



# California

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# BOOKS

**SECOND WIND**, by Carl Zuckmayer (Doubleday-Doran, \$2.50).—

Although the introduction to Carl Zuckmayer's autobiographical *Second Wind* was written by Dorothy Thompson, its real preface appeared some half dozen years ago in a novel from the pen of Miss Thompson's husband, who also writes. It was called *It Can't Happen Here*. Sinclair Lewis spoke the title ironically. Zuckmayer speaks it, by implication, as an avowal of faith.

Zuckmayer relates how in Germany of the Twenties (when he became one of the most applauded dramatists since the young Rostand) an enlightened program of readjustment to new conditions was progressing, despite bungles and politicians, toward order and national self-respect. He tells how an organization of malcontents, financed and inflamed by a group of terrified heavy industrialists, thwarted this program of reconstruction and delivered Germany over to mass vindictiveness. The United States, thinks Zuckmayer, has been warned by the mistakes of Europe. This New World, in which he has found refuge, will not be seduced into Germany's fate. It can't happen here. So says Zuckmayer. Lewis says it can. Most of us, perhaps, say it can but probably won't.

Three elements are counterpointed in *Second Wind*. It is a record of events, it is an artistic credo, it is a philosophy.

It is not the philosophy one expects of a hard bitten worldling. Voiced by an academician, its optimism would be suspected, despised. But Zuckmayer is about as much an academician as Ernest Hemingway. Enlisting at 17, he spent four years in the front lines during World War number one. He lived turbulently at the heart of the reconstruction period that followed the Armistice. When the Nazis banned his books and plays and exiled him, he found refuge in Austria. From Austria he made a narrow escape after the Anschluss, leaving all his material possessions to confiscation. His faith in the future is therefore no pontification from the reading room, no fatuous twittering from an ivory tower. It is the healthy confidence of a man who can take it.

He begins his record near its chronological end: his escape from Austria. Then he reverts to his war days. Of battles and campaigns there is nothing. He tells, instead, of the nature and doings of men and women. The war itself was a disaster, an error; a sordid, silly, bloody, painful mess, of no interest in itself. But the behavior of men and women under its duress—that is material for Zuckmayer's attention, and for his pen. Most of this part of the book is given over to a love story unfolding itself against the background of the war: a Boy-Meets-Cinderella yarn, with long-armed coincidence and last-minute rescue. It turns out to be hauntingly beautiful: a tale by no means credible, but only true.

In Zuckmayer's account of the post-war decade, one looks in vain for the shackled, frustrated, humiliated, bankrupt, impotent Germany that Hitler, according to his apologists, liberated and restored to solvency. Zuckmayer tells what he himself did, what his friends did. He was one of the ebullient group, most of them graduates from the trenches, who made Berlin for a few years the intellectual and cultural capital of Europe. He records poverty, bad food, hardship, financial crisis, mistakes in government; but he takes them in stride. The Germany he pictures was hopeful: glad the war was over, perfectly cognizant that in any war there is no victor, everybody loses. The militaristic culture of the old Junker party was finally discredited. There was no anticipation of an era dominated by reason rather than by force.

"We simply believed," writes Zuckmayer, "that it was more important to get rid of the abuses in our own country than to howl about the Versailles Treaty. We were convinced that a later and saner generation would realize that it was unworkable and would revoke it. And we did not dream of revenge or world domination, but of world union: of a super-national union of all intellectual, human, and economic power, to combat stupidity, oppression, and greed."

According to Zuckmayer, the Republic was solving its own difficulties. His circle had no use for either communism or national socialism. It laughed at the beery oratory of both parties, and fought them as ardently as it fought the reactionaries. "Nor could they get us," he writes, "with anti-Semitism, because it happened that none of us were Jews."

(Continued on Page 37)



# DORR BOTHWELL

IN THE past ten years Dorr Bothwell's painting has undergone considerable change, but this has been more a matter of appearance than fundamentals; of degree rather than kind. Her approach to art remains basically the same.

Miss Bothwell's paintings are beautifully executed with astonishing craftsmanship. Technical dexterity is too much a rarity today. We find a sure and deft handling which comes only through long practice and study. The final result is an unconscious and unobtrusive quality which is felt in the work of the best technicians of any field of art by its supreme ease and simplicity.

In the "Native Daughter," illustrated here, there is uncompromising truthfulness and warmth. Dorr Bothwell, always a fine colorist, uses subtle tones and transitions with great restraint. The severity of design leaves no complicated barriers for the audience. It has the rarity of being a picture for both artist and layman. Miss Bothwell is scheduled for a one-man show at the San Francisco Museum of Art this fall.

PERFUMED NIGHT. Casein and oil.



NATIONAL DEFENSE. Oil on board.

NATIVE DAUGHTER, SAN FRANCISCO. Oil on board.



Ralph Samuels

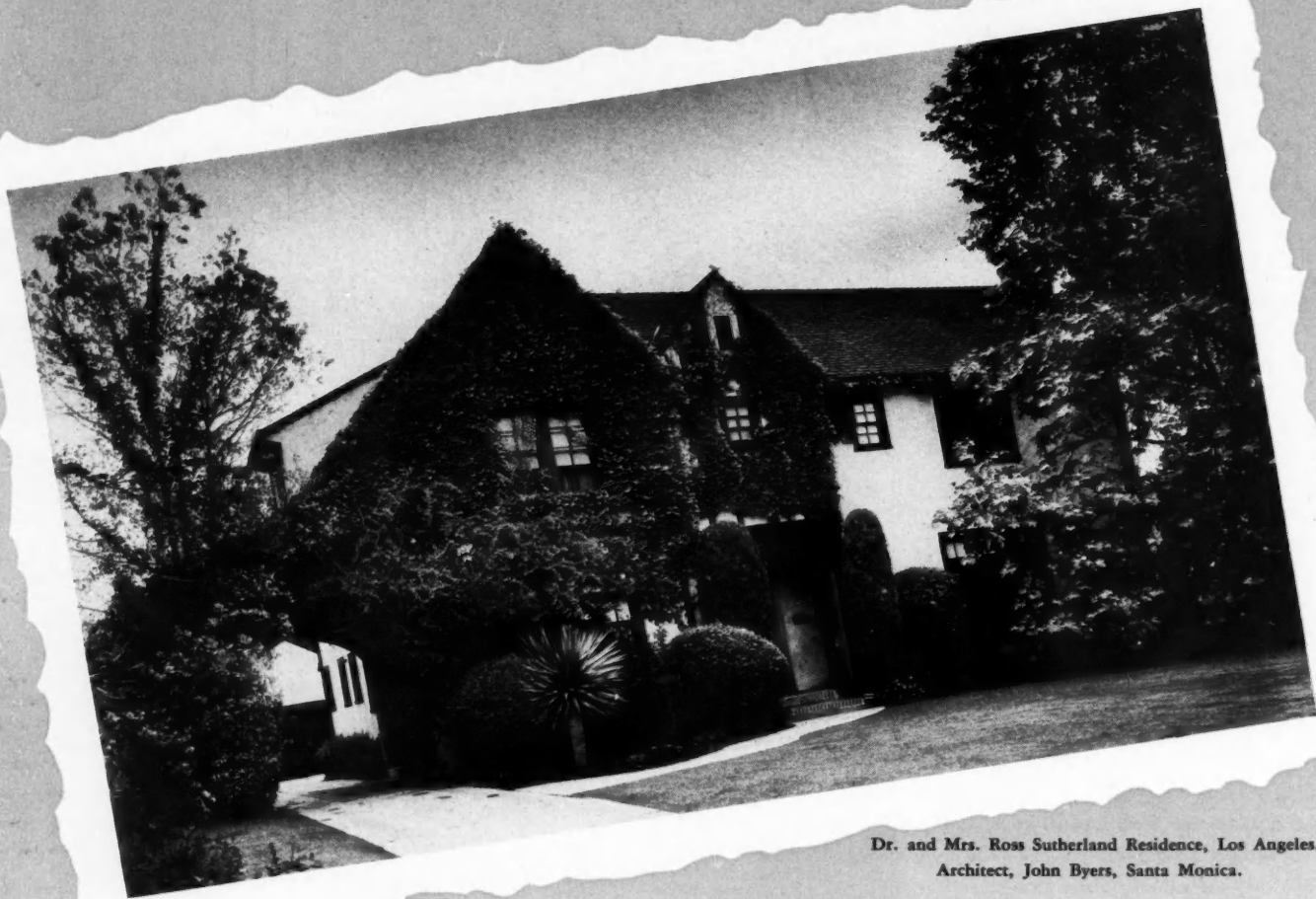


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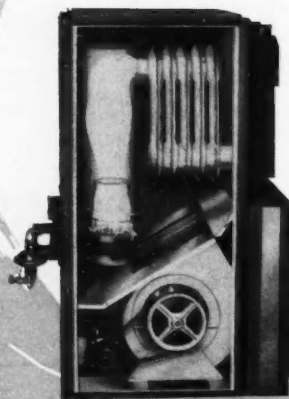


Dr. and Mrs. Ross Sutherland Residence, Los Angeles.  
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R<sub>x</sub>

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# Notes in Passing

• We have almost decided to have ourselves sealed up in a bottle and thrown far out to sea. Perhaps in a few years someone will pick us up on a peaceful shore where we can start all over again. We are developing headline nerves and radio stomachs. We buy all editions of all the papers as soon as they are on the streets, and in the house we twiddle from one radio station to another, searching for the latest news broadcasts. From it all we learn exactly nothing.

The papers blow hot and then blow cold. The unctuous gentlemen of the airwaves pick neatly over the facts and hand them out nicely slanted to justify whatever opinion they happen to be having at the moment. We have the horrible feeling of being surrounded, of sinking slowly into an enormous pan of dough. There seems to be a slow paralysis creeping around in the air. Facts are either eliminated altogether or juggled and jounsted about until they lose all meaning.

Personally, we like the feel of the open country, where people can fling their weight around and fill up their lungs in preparation for a good bellow. But now, quite suddenly we feel as though we were in a cave with only one way to go. All we really know is that there is a lot of shooting going on. Perhaps we are unreasonable, but in our present state of mind it would be nice if someone could tell us what it's all "fer."

• In case you have not seen the beautiful "From Cezanne to Picasso" show, arranged by Mr. Roland McKinney at the Los Angeles Museum, this is a reminder to take an afternoon off and have a good look for the delight of your soul. The show is reviewed elsewhere in this issue, so nothing is needed here but a little nudging. Unless, of course, you haven't heard the story of the people who were crowding around the Picassos and being pretty stuffy in their comments upon the technique, and so forth, of a sketch from the "Guernica." Two little girls came chirping through the galleries, very pleased with all the pretty pictures, and very pleased with themselves, until suddenly their eyes fell upon the terrifying figure from the great mural. They took one look, turned tail and ran screaming out of the gallery as fast as their little legs could carry them. The group of adults hesitated, then quietly continued their stuffy remarks. The bystander who saw all this regretted bitterly that Picasso was not there to see the really sincere tribute that had just been paid him.

• Miss Tallulah Bankhead is romping around the country in a play that really makes the folks out front squirm. Slowly, as "The Little Foxes" breaks into its stride, one begins to be a little nervous and uneasy about one's self. Then it becomes perfectly obvious that the author is writing about all the other people in the world but not you. Perish the thought.

The night we attended, a good hunt through the audience would have yielded up some of the best "brushes" west of Chicago. One lady thought that Bankhead was "probably a pretty good actress, but what did they want to make a play about all this for?"

We relished every minute of it because it gave us a rather complete answer to our Great-Aunt Abby, who was one of the confusions of our early childhood. She was a rather large woman and we remember that people referred rather vaguely to what they called her "regal carriage." She always entered a room as though leaning against the air and slightly stuck out behind. The posture was called the Grecian Bend and was thought to be quite elegant.

She descended on people and things as from a great height and made great pretensions to being charming and witty. She had a husband who remains one of those indistinct little men that can never be

quite remembered. In general outline he had a high voice, thin hair, which he parted in the middle, and a little pouch which began unexpectedly at the belt line and ended abruptly where the spindly legs were fastened on. Aunt Abby was forever gathering him up and rushing him in and out of places. She wore him like a brooch.

We know that she was a little fox, because we used to listen behind the green velvet portieres that hung against the library doors in our grandmother's house. Aunt Abby was always gathering the clan for the purpose of exposing people. She was always finding out things about people that were obviously none of her business.

She was much too grand to gossip about them. She merely worked at turning incidents into something really good and juicy. She waited carefully until she could whip everything up into a nice "situation," then she would spring it right smack in their faces so they would have to do something about it.

We think that Aunt Abby must have had a visitation in a dream that convinced her that she was an avenging angel, or a defender of the faith or something, because she was always doing things for other people's "own good."

Like the time she broke up Cousin Helen's marriage to a perfectly pleasant and rather handsome rum-pot who liked red-headed waitresses. As it turned out, poor Cousin Helen knew all about it and was reasonably happy in getting whatever affection she could from the genial rascal. The greatest problem was in pretending not to notice and avoiding friends who wanted to tell her all about it. But there was no avoiding Aunt Abby. She sniffed the rumor and immediately her righteous wind was up. One day, quite by accident, of course, she was driving her Detroit Electric down Havens Street when what did she see but Ralph and that *thing* standing, brazen as you please, in front of Youngs' Hotel. Then right before her eyes they turned and went in.

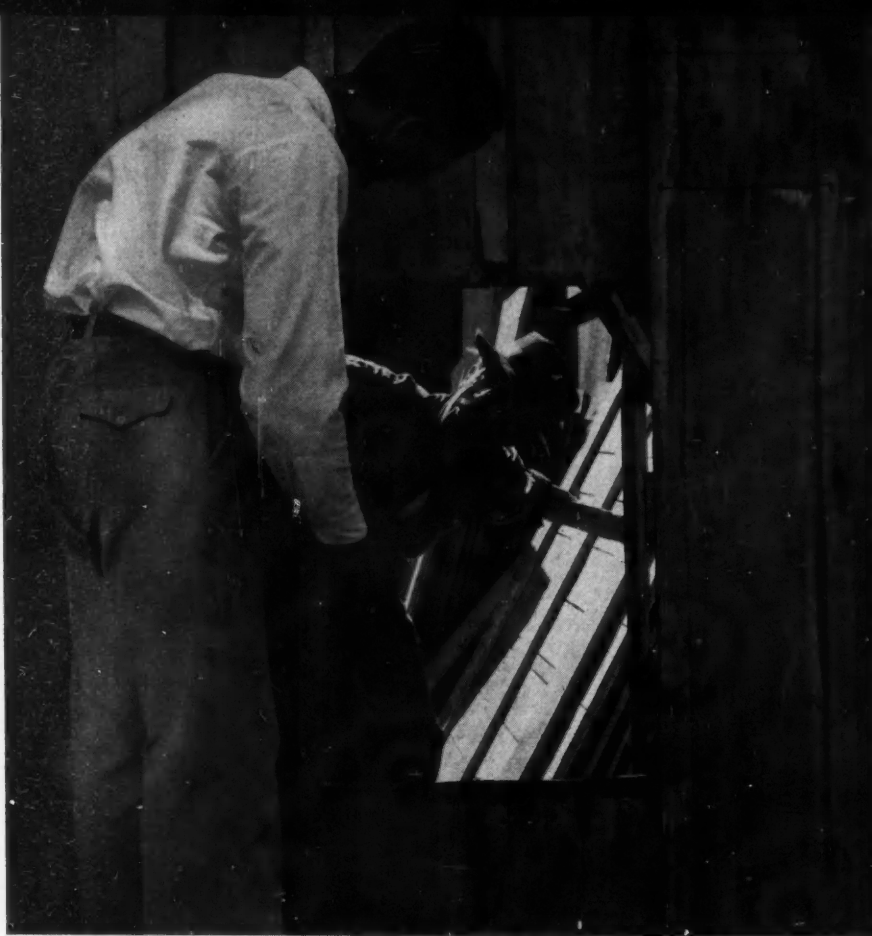
We breathed heavily against the velvet portieres and listened to Cousin Helen as she wept and sniffled quietly and tried to say that it just couldn't be true. But of course Aunt Abby had seen it with her own eyes and Cousin Helen didn't dare call the old bat a liar.

We didn't get the rest of the details, but it wasn't long before Cousin Helen came to live with grandma and Ralph was seen no more.

And then there was the little man at the bank who was carrying on with a very foolish lady who used to wear expensive out-of-fashion hats and murmur wistfully that she knew every footpath in Belgium. The little man used to dine with the lady every Thursday, but one night he evidently forgot to go home, because the next morning Aunt Abby just happened to drive by in that damned old Detroit Electric of hers and caught him sneaking out the side door.

And so the bank lost a perfectly good little vice president and the lady with the funny hats went away to greener and we hope happier footpaths.

We are grateful to Tallulah Bankhead because if anyone was ever brought back to walk this earth again she brought back our Aunt Abby, only with slightly more sense. The old girl was a Hubbard all the way through, and she was a little fox who spoiled the grapes and she was also a first rate stinker. Now that we know all about her, she can go sailing through the heavens in her Detroit Electric until her batteries run down and getting her nasty nose full of other people's firmament forever and forever and we won't have to be troubled about her any more.



STACKPOLE GREETs A VISITOR AT THE SMALL DOOR OF THE STONEYARD

# Ralph

*A fine artist who is by way of being  
a great teacher and a great  
receives the tribute of one of his students*

I WAS WORKING on a piece of limestone for a San Francisco school and the fog was blowing down my neck like frozen jello, so I decided it was a good day to go over to Stackpole's stoneyard and forge some cutting tools to finish the job with when the fog kept out on the ocean where it belonged.

Nobody answered my knock on the alley gate, so I unhooked the automobile port and picked my way around piles of stone and under the differential hoisting chains and lit the forge quickly because the fog was still coming down off the Stock Exchange and the high surrounding brick walls of the stoneyard. I burned the coal thoroughly because Stackpole always corrected me for using a sulphur smoke fire on good steel, and his quiet corrections seemed a lot more practical than solemn comments of professors or the newspaper Art Moguls. After awhile Ralph opened the car entrance, proudly edged in his new Studebaker, looked at the fire (there was no smoke), and sat down on a block of travertine by his model for the eighty-foot figure of Pacifica. He asked if he could interrupt my tempering of chisels on his forge to listen to an article he had written. I have an academic education and can catch him on grammar and punctuation, but his writing is lucid and excellent, perhaps because he barely finished the eighth grade in a backwoods Oregon school. The article was an answer to a question about regional art. I quote a paragraph to show Stackpole's way of thought:

"The radio, color reproduction, modern transportation, make art today instantaneous. If some boy in a Paris garret gets an idea, you see it next month in Fifth Avenue dress shops, Sears-Roebuck catalogues, and our own home-grown association show prize winner. Art isn't regional any more. And the sooner we take it naturally, like automobiles or tableware, and give all the art educators jobs as insurance salesmen, the sooner we'll have a time when everybody can like it and understand it and use it."

Stackpole stretches over two generations. When I was first chewing a rubber ring he was well established making sensitive and illustrative portraits—children, friends, famous people. At that time all you had to do was make up a clay model, hand it over to the Italian carvers, and come back a month later to sandpaper the pulsating Carrara marble under the left ear and dig out the point mark on the chin. It was a satisfactory occupation, and there are many still so satisfied. Ralph fooled everybody. He tried stone cutting himself, and found that stone was an artist's medium, and a very good one compared to clay or oil paints.

The American artist has a tendency to hit some acceptable (Continued on Page 36)

*by Frederick Olmsted*





# Stackpole

y of being  
and a gr  
students

ed



Photographs by Peter Stackpole, Courtesy Life Magazine



STACKPOLE WORKING ON THE PACIFICA



FRIENDS AND STUDENTS GATHER INFORMALLY TO WORK IN THE STONEYARD NEAR THE SAN FRANCISCO STOCK EXCHANGE



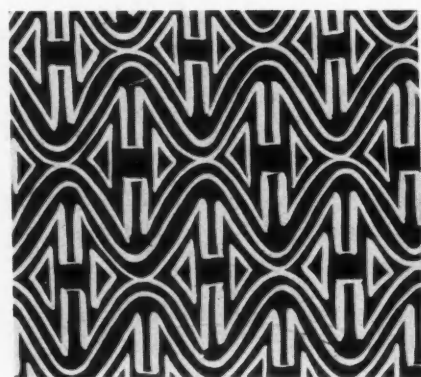
# California d

Bernyce Polifka



Above: Gift wrapping

Left: Motif for drapery



Fabric design for draperies.

THREE YEARS ago a young artist named Bernyce Polifka, trained in Los Angeles, went to Chicago with some sound ideas concerning design, and considerable confidence and great enthusiasm for the work she was sure she would find to do. While designing nurseries in Hollywood, Polifka had been unable to obtain suitable wallpapers for them and had found it necessary to paint mural designs instead. These murals were excellent decorations with much of the charm and color of Persian miniatures. However, the lack of wallpaper designed particularly for children's rooms amounted to something of a challenge to this young designer, so upon arriving in Chicago she contacted manufacturers and was given the opportunity to design a series of papers for this purpose. Polifka's ability to create designs, notable for fine integration of motif, color, and function, soon led to her recognition as one of the foremost wallpaper designers in the country.

After working as a designer of packages, children's books, and sets and costumes for a musical show, she was requested by a well-known manufacturer to return to Hollywood and create a collection of wallpapers designed especially for a number of motion picture stars. At this time Polifka reached that point in her development as a designer where technical facility, knowledge and understanding of design, function, and process were ably correlated.

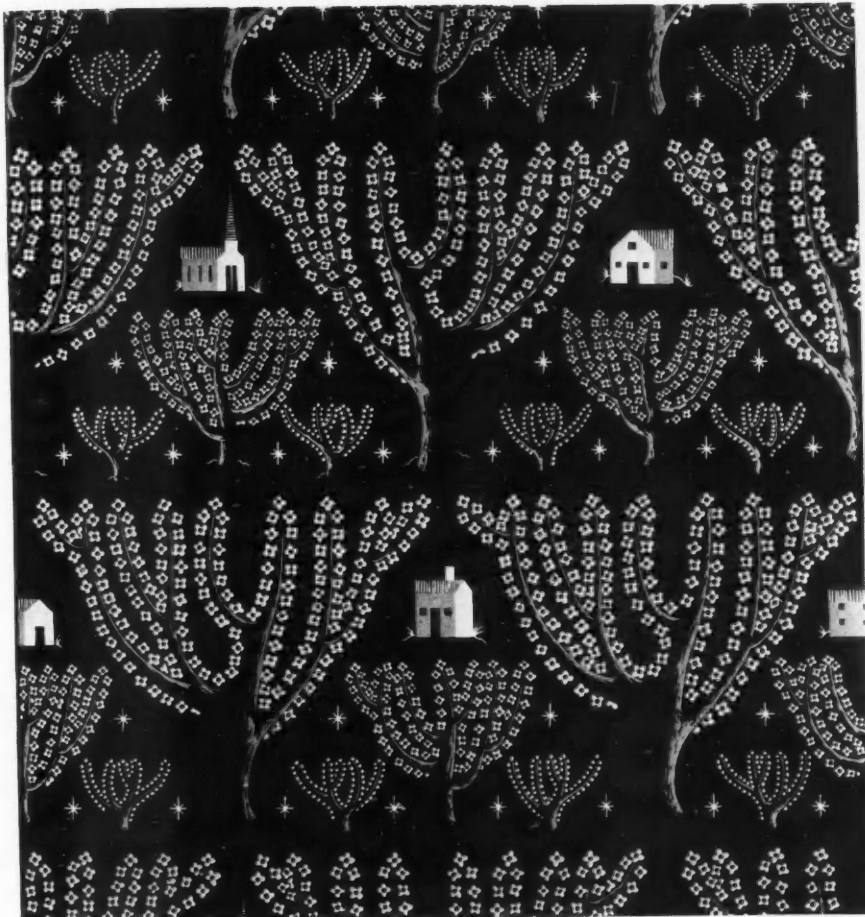
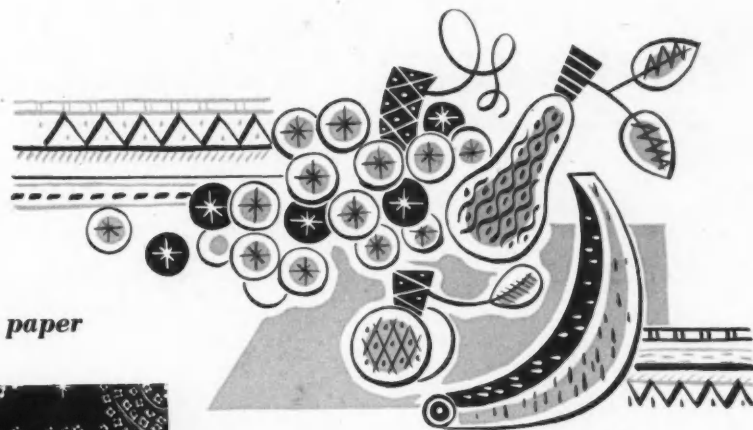
Astonishingly enough, it was then that she concluded that she knew little or nothing about design. She sensed a trend in her work that could lead her into a practice common among American designers of doing little more than politely borrowing from Middle European sources, historical periods, and the school (Continued on Page 40)



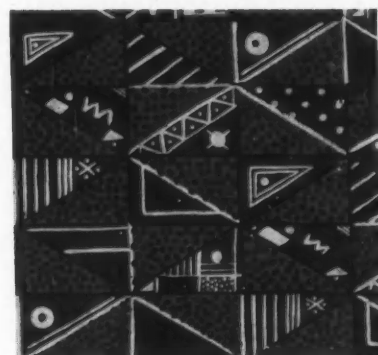


# designer

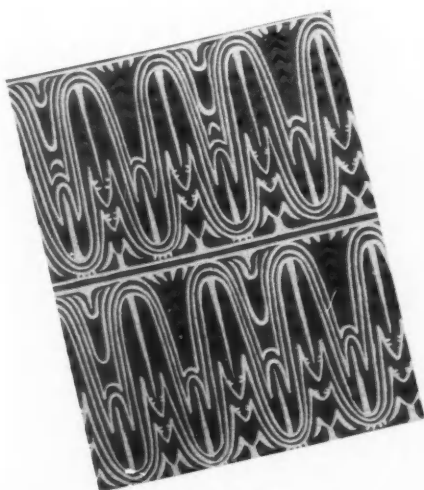
A young designer has her way with fabrics and wall paper



A colonial wallpaper



Fabric design for dress print



Fabric for spring dress material

Right: Motif for chair seat upholstery



# "Else what's a theater for?"

*A plea for an independent attitude toward the theater and respect for the judgment of those of the provinces not washed by the Atlantic Ocean*

by Julius Evans

NOW, when so many traditions are being broken, is a very opportune time for the theater in the West to begin to ignore the tightly molded conventions of the East. Unfortunately, the theater in America, with the exception of little theater regional efforts and a phenomenon like Saroyan, seems to be governed by a small group of men in New York—the critics' circle. It is their yea and nay that makes or breaks a play. Fine men though they are personally, their own enthusiasm has worn thin under the strain of nightly theater-going. Caustic witticisms that belong to columnists and not to critics take the place of the encouragement that a new thought or a promising young playwright should receive as his due.

This is a great pity in more ways than one. Why should writers, producers, directors and actors focus all their work, curtail all their creative effort, center all their hope for success on the judgment of eight ordinary human beings? Why must the estimate of a play's worth in California be measured by a yardstick three thousand miles away? To consciously ignore Broadway would be the surest means of attracting Broadway's attention and respect for the theater on the coast.

An organization like the Hollywood Theater Alliance proved that originality and a fresh enthusiasm could bring plentiful returns. Despite innumerable obstacles and pessimistic forecasts, "Meet the People" had a quality which might have been missing if its originators had gauged its possible success in terms of "Next week—God help us—we have to face a New York opening!"

The theater, from its earliest development, has depended upon the enthusiasm of its creative minds to help annihilate the many material obstacles that would beset its path. In Funk & Wagnall's Standard Dictionary, the following is given as a definition of *enthusiasm*:

"Against the hindrances of the world, nothing great and good can be carried without a certain fervor, intensity, and vehemence; these joined with faith, courage and hopefulness make enthusiasm."

Fortunately, California is blessed with even more than bare enthusiasm. Due to various circumstances, there is assembled here more talent than anywhere else in the world; talent that is technically expert and has proven its right to leadership by past as well as present achievement. It is through this talent that the theater in California must hope to attain its rightful place.

Today there is much talk about a "dying theater," by which is usually meant a dearth of good plays on Broadway. But how can a theater that can produce something as vital and true as Robert Sherwood's "There Shall Be No Night" (soon to be seen on the coast) be considered dying? How can an enthusiasm such as his, which induced the Lunts to undertake a most arduous tour of one-night stands in order to spread the words he was inspired to write—how can such spirit be termed dead?

True, there is a great deal of death and destruction in the world around us today; therein, however, lies a wonderful opportunity for those creative minds who will see it and grasp it. Where there is destruction there must needs be reconstruction; where there is desolation there must needs be hope; where there is darkness there must come light. The time is rapidly approaching when mature thought must fashion this world of chaos into a realm of peaceful living.

Where does mankind look when it needs renewed guidance, when it must be shown a goal worth striving for—something to make its present misery endurable? It seeks solace in the dreams of its artistic creators. They somehow possess an affinity with the Infinite—a kind of unerring instinct toward the world of the future.

The theater is one of the most important of these prophetic mediums. It should reach the masses more than poetry, more than the novel or fine arts. With the aid of all its elements, it should create an illusion so close to reality that it only requires determination and again, *enthusiasm*, to make it real. It is this function of the theater that has been so sadly neglected . . . especially in this part of the country.

I have no desire to convey the idea that A Message must be unfolded in every theatrical production. To watch an audience howl over the antics of the young players in the revival of "Charley's Aunt" in New York would be a denial of any such thought. Frequently, even serious prophecy in the drama is tempered with a sense of humor to make it more easily palatable for the average mind. This is as it should be. Nothing invades a man's consciousness more irresistibly than a truth coated in laughter.

But the theater has a more important role to play in our lives than that of mere diversion. Under guise of the latter, it should be stimulating our vision, urging our growth. Herein lies the great opportunity for the real thinkers in the theater who are fortunate enough to be in California . . . away from the turmoil of the rest of the world. If any of them can discern what must be said and say it well, they find a ready audience. Not plays with "isms," not vicious one-sided attacks, not long-bearded preachments—but vital, original drama blended in proper proportions of truth and humor.

Some will argue that there is no theater-minded audience on the coast. This has been disproven by the crowds that attended such plays as the Federal Theater's "Run Little Chillun" and "Two a Day," the H. T. A.'s "Meet the People," and the British War Relief series at the El Capitan. There is a potential audience still to be reached—a huge audience that lies somewhere between the Hollywood Bowl and Pilgrimage Play masses and the goodly number that nightly attend the productions advertised as "throbbing sex dramas."

California, from its inception, has been a land of pioneering. There is something about the expansive quality of the West that breathes a new and broader vision into one's sense of being. Is it too much to hope that this vision will be reflected in a greater kind of theater than the coast has heretofore seen? With apologies to Brownie, "The drama's reach must exceed its grasp, else what's a theatre for?"

To find a new audience for a new theater, it may be necessary to enlist novel methods of presentation. I think that one of the most exciting evenings I have ever experienced was when I sat with twenty thousand other people on an ordinary park hillside in State Island. We were watching a performance of a play by George Bernard Shaw being given by the so-called Caravan Theater. It was a throwback to the days of the Commedia dell'Arte when the audience just wandered up to the drama wagons and watched the players improvise; but what intrigued me much more than the play (Continued on Page 35)



# DESIGN

in modern theory and practice

by L. Moholy-Nagy

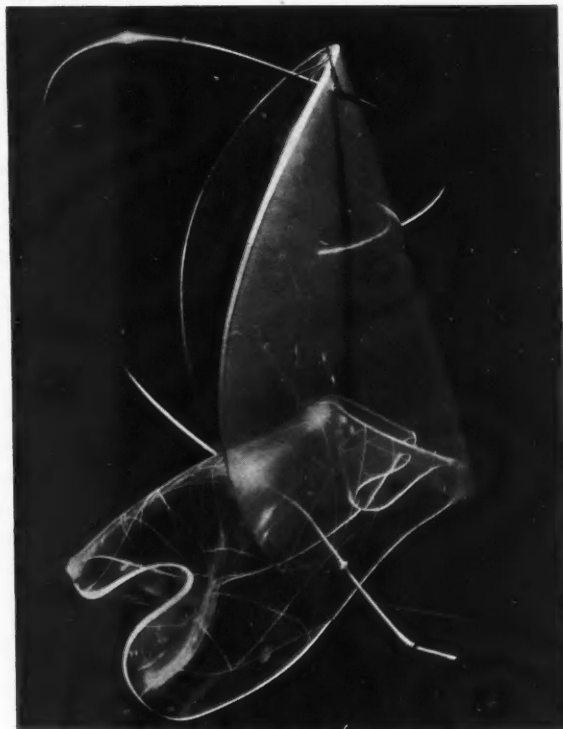
*We* have today no reason to fight for the acknowledgment of contemporary design as we did so fiercely and with such ecstasy in the twenties—the new trend is here. We have half a century of conscious effort behind us in its development, and we have the right as the historian to list the reasons and influences which determined it. There are many authors trying to explain it with greater or smaller success. Among these people the statement of Louis Sullivan of “form follows function” seems to give the best clue for further investigation. “Form follows function” means that the function, which is the work a thing is designed to do, is instrumental in shaping the form. This statement is most ingenious, especially if we apply it to phenomena occurring in nature. Indeed, Raoul Francé, advocating a thorough observation and imitation of nature for inventions, tried to set up a new biotechnic science. He says: “Every process has its necessary technical form. Technical forms always result as functional forms through their processes. They follow the law of the shortest distance between points: cooling occurs only on surfaces exposed to cooling, pressure only on points of pressure, tension on lines of tension; motion creates for itself forms of movement—for each energy there is a form of energy.”

Well, man has used nature's suggestions innumerable times. Many of our containers, tools, utensils, fork, spoon, drinking cup, boat, are based upon observations of nature. Also our early decorations. But since the Renaissance a more independent experimentation, research and testing came to the fore. A new mechanism of creation was developed—combinations of usually unrelated matters at lightning speed—Integration—Foresight—Induction—Preconceiving “best” results. Think about the wheel, which is said to be a completely human achievement without any analogy in nature. In a later development—the bicycle—even more astonishingly a human achievement. This sounds splendid. Nevertheless, “Form follows function” translated into the human sphere of action means a very limited optimum, a poor competition with nature's infinite number of applications in the trial and error method. Man tries his “best” but his results depend upon his limited knowledge and practice, his ability for reasoning and grasp.

We find then that very often the designed object is burdened with an excess of material, gadgets, wasted labor, etc., unnecessary in the light of later findings. It is enough, perhaps, to mention our lighting. For example, our forefathers used hundreds of individually lit candles in a big contraption for lighting effects which we now produce with the touch of a switch, and with the use of one bulb. Yes—form follows function, but *also* the scientific results and the technological processes. This means that the technological processes in a period are in the same way instrumental in shaping the form, as the function itself. The development of many objects shows the influence of technology rather clearly. The development of chair designs may stand here for many other examples. Chairs made by craftsmen, usually in wood, offer good seating as their functional justification. Their form, however, depended upon the tools and skills used for their production. The industrial revolution offered new materials, and new means of production: such as seamless steel tubes and, today, plywood and plastics. The function of the chair, however, remained constant, but its shape varied. We produce today cantilevered seats, using two legs only instead of the usual four.

It seems then that the most essential knowledge which predetermines design is the knowledge of our resources, of our science, art, and our technology. Implicit in this statement is the conviction that the best designer would be a person who can apply these resources, and can understand their trend most completely. This goal does not seem to be very difficult to attain. An education of the scientific and technological status should apparently help one easily to understand the potentialities at hand. Nevertheless, this is far from being the case. It is extraordinary how difficult it is to leave the established path of thinking and acting. For example, the basket pattern on pottery shows that prehistoric people could not get rid of the thought that containers must be braided as baskets. The same is true today in electric lighting fixtures which imitate candles, and candelabras; radios showing rococo boxes, and a hundred other matters. This difficulty is emphasized when we are redesigning (Continued on Page 35)

Milton Halberstadt



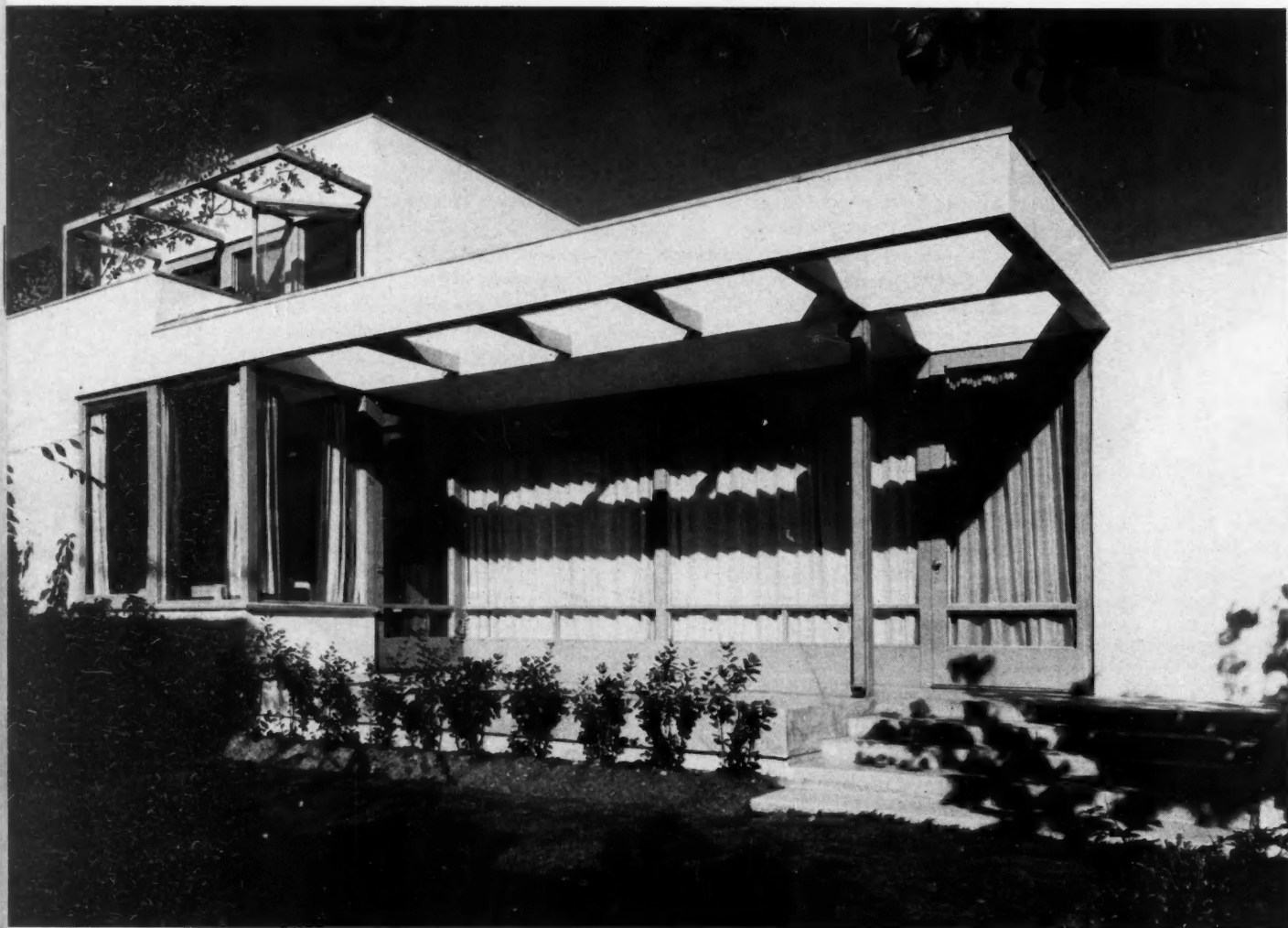
SCULPTURE OF PLEXIGLAS BY MOHOLY-NAGY

# Small modern house

House for Mr. and Mrs. A. O. Beckman

Designed by Gregory Ain

Associate, Visscher Boyd



Shulman

THE ENTRANCE HALL WITH BICYCLE CLOSET UNDER STAIRS

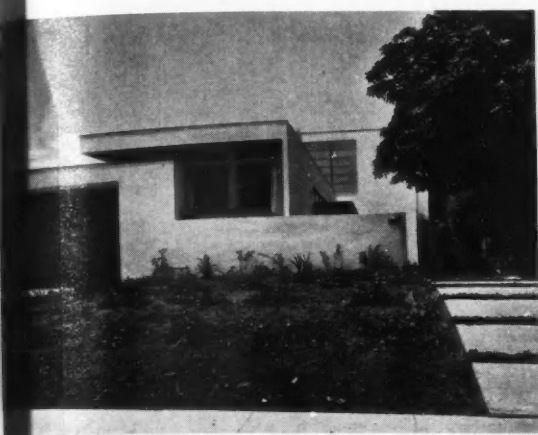


THE LIVING ROOM WITH TAN BRICK AND CEMENT FIREPLACE





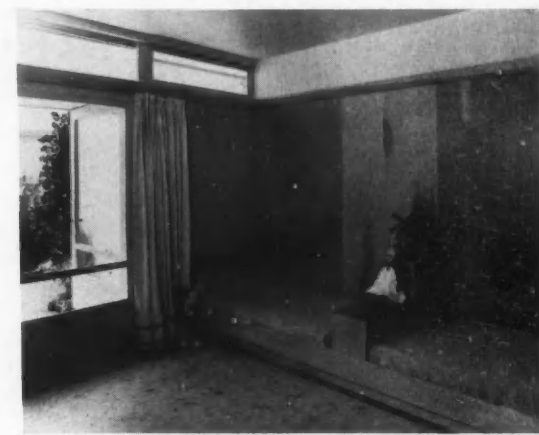
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FROM THE STREET BEFORE DEVELOPMENT OF LANDSCAPING



BATHROOM WITH OPAQUE GLASS WINDOW

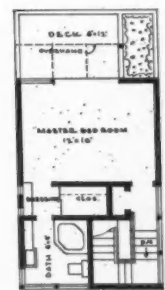


CHILD'S ROOM WITH NATURAL FINISHED WHITE PINE WALLS

THE PLAN of this house was developed from the owners' desire to spend much of the time outdoors. It was further required that a central entry give access to all parts of the house, that there be a sunny play space for the children which would be visible from the living room, and a den with an auxiliary entrance to serve as an occasional guest room.

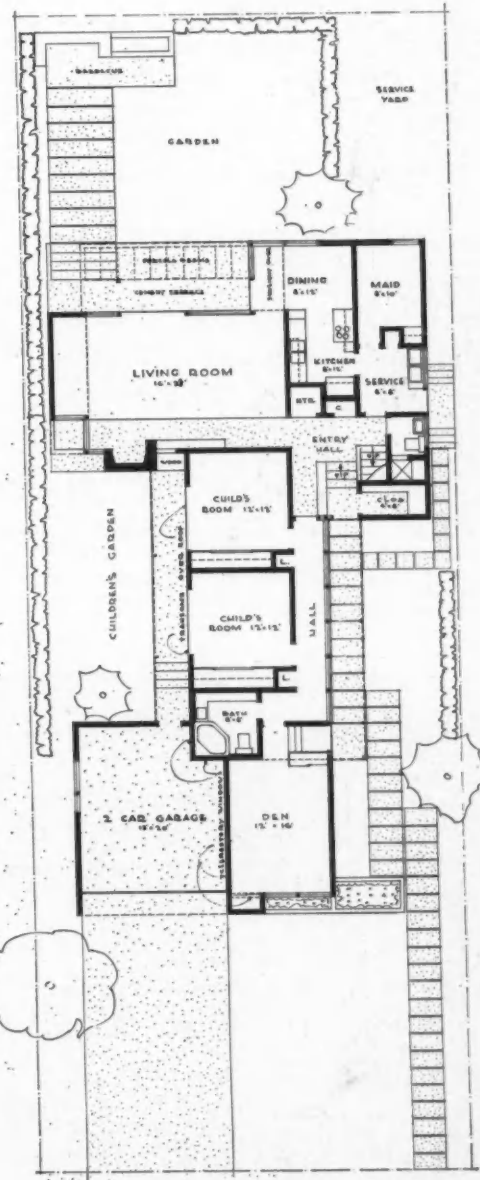
The living room opens to the rear garden, the entire west wall being of glass which is shaded by an eight-foot trellis. The play area is reached from each of the children's rooms through a pair of eight-foot glass doors. The paved portion adjacent to the building is on practically the same level as the interior floor. The breakfast room and kitchen although looking toward the west garden receive morning sun through an eight-foot skylight. The parents' bedroom, dressing room, and bath are on the second floor of the house. The bedroom opens upon a trellis shaped balcony. The bathroom opens upon a sun deck.

THE ENTRANCE GARDEN LOOKING TOWARD THE ENTRANCE DOOR TO THE HOUSE



UPPER FLOOR PLAN

SCALE 0 4 8 12



# HOUSE FOR A HILLSIDE

**House for Mr. and Mrs. Otto King**

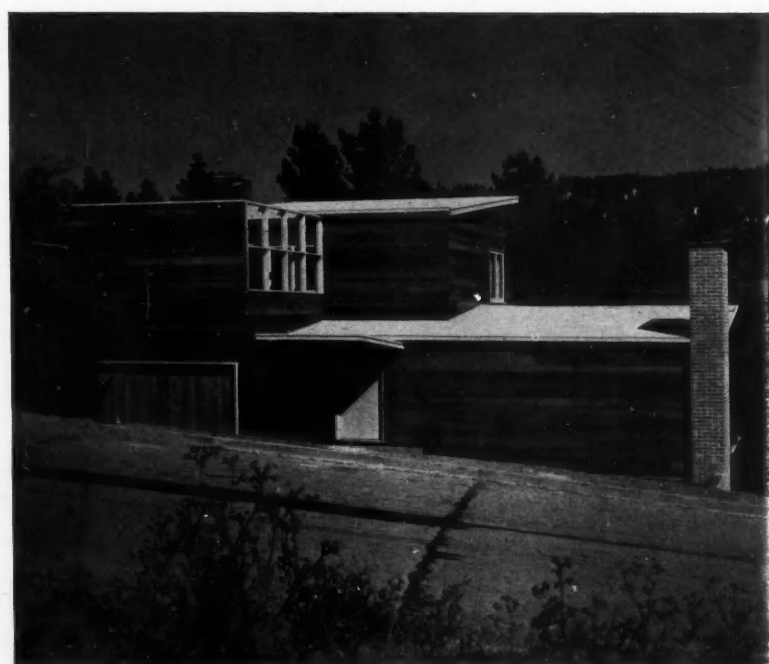
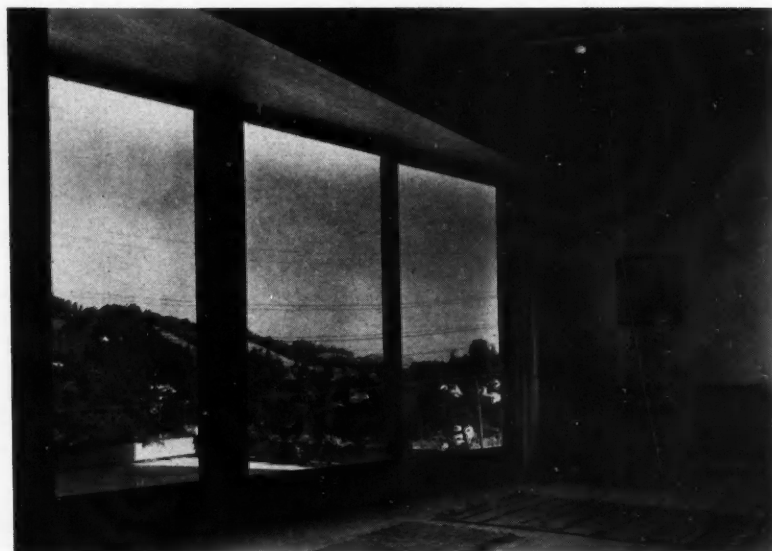
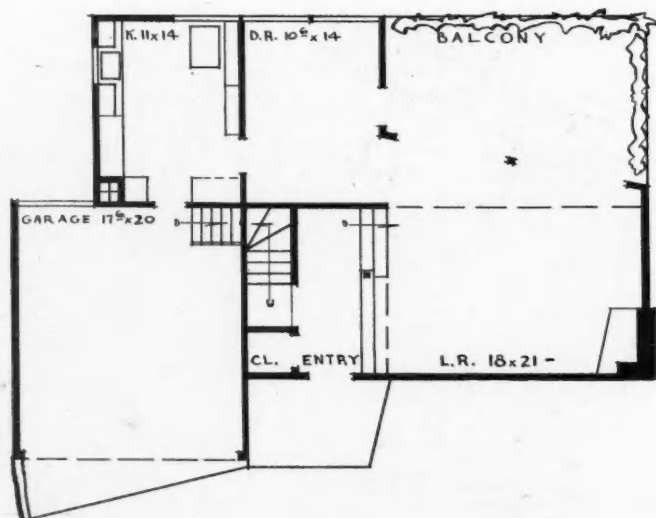
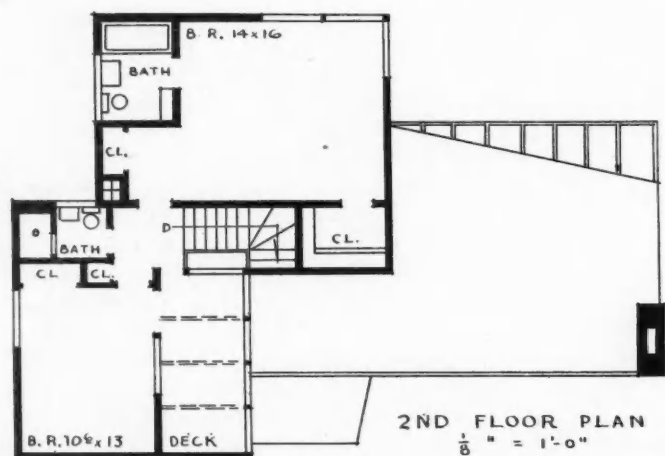
**Oakland, California**

**Designer, Mario Corbett**

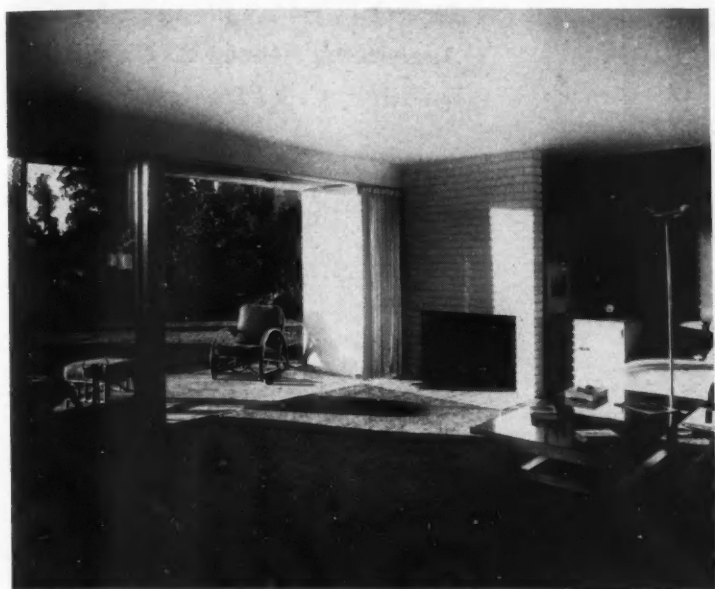
THIS SMALL, well-designed house has taken full advantage of a magnificent view. Built slightly below street level on a difficult hillside site, it develops naturally out of the ground. The general floor plan is distinguished by its straightforward simplicity and lack of unnecessary complications.

The entry is a part of the living room area separated only by two steps. The living room opens upon a large balcony through wide window-doors. This glass wall which frames the view is placed in such a way that it forms a natural, open corridor into the dining room, beyond which there is an efficient, well-planned kitchen. A stair from the entry hall reaches the second story of the house and leads to two bedrooms; one which faces the canyon has ample bath and closet space, the other has a private bath and protected sun deck of its own.

The house is of redwood in natural color with white trim.





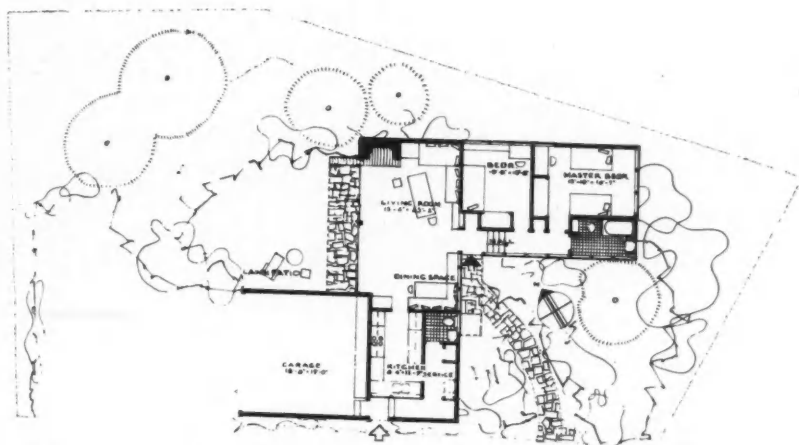


Shulman



Luckhaus

## Outside living



House for Mr. and Mrs. James Ward

**Architect, Richard J. Neutra, A.I.A.**

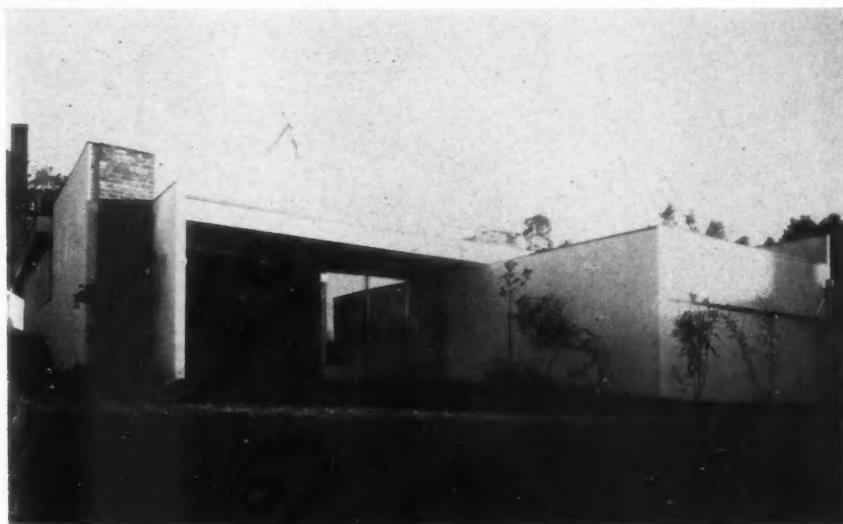
**Collaborator, P. Pfisterer**

THE LOT for this residence slopes gently northwestward, with tall, old blue gum trees forming a semi-transparent lace work toward the sky and hills behind. The street front faces southwest, with trees forming a protective shield.

The entrance is recessed 25 feet from the sidewalk and reached over a curved flagstone walk bordered with perennials and evergreen shrubbery. From a little hall, one enters the spacious living quarters which open through a broad front of glass and sliding doors to the western lawn patio. The roof overhang is cantilevered over this spacious patio opening and the paving under it naturally makes the living room grow into the outdoors. The hearth of the whitewashed brick fireplace also expands outward through the sliding garden doors, so that its fire may be equally enjoyed from the patio. An upholstered sitting corner with loose back cushions adjoins the fireplace to the east. Two tables of tea table height, but easily raised to normal dining level, were especially designed for this room and are executed in light birch. The two end walls of the room are deep blue and the linen carpet is of lighter blue.

The light coated cement of the exterior, the aluminum of the sash, the copper of the roof and copings give a background color scheme which sets off the bright and strong tones of California planting.

Luckhaus



Shulman





THE CANOPY EXTENDING OVER THE SIDEWALK TIED TO THE BUILDING WITH SPACED METAL STRIPS

## *New merchandising center*

INTERIOR DETAIL SHOWING DRAMATIC SIMPLICITY OF MERCHANDISING PRESENTATION



**Broadway-Pasadena**  
**Architect, Albert B. Gardner**  
**Builder, C. L. Peck**

THE BUILDING is 184 feet by 140 feet with three floors of selling space and a basement devoted to service, shipping, and mechanical equipment. Total floor area is 95,000 square feet.

The mass of the building is extremely simple, the design being based upon two primary factors, that of achieving advertising value and of furnishing a rich setting for merchandise.

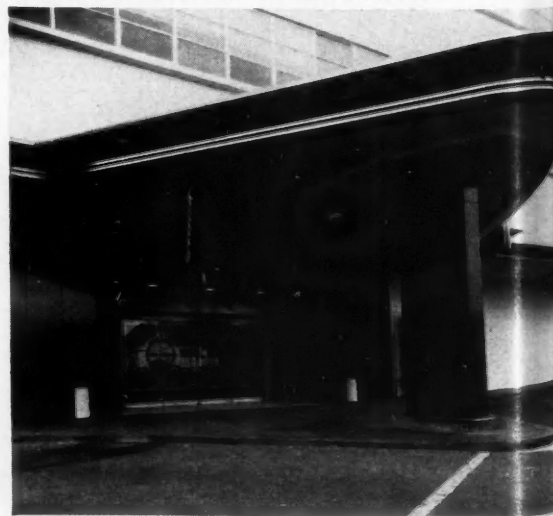
All wall surfaces on the two street fronts are of exposed concrete. Simple horizontal lines lead to and form a foil for the vertical corner feature. Immediately above the display windows there is a marquee trimmed in bronze which extends 16 feet over the sidewalk. The soffit of this marquee is flooded with light from concealed fluorescent tubes. Clear-faced Tennessee marble was selected for the main floor. The entrance vestibule floors are fawn-colored Roman Travertine and the walls are in a rare and beautiful light green Swedish marble. The display windows are framed in bronze and set in a field of black granite.

The masses are simple, the colors soft, the general illumination unobtrusive but ample.

A complete air-conditioning system, including heat and refrigeration, is thermostatically controlled.

Parking facilities have been designed to accommodate approximately 400 cars.

PROTECTED ENTRANCE FOR SHOPPERS DRIVEWAY





RAL EXTERIOR SHOWING WINDOW ARRANGEMENT; RELATION TO STREET AND USE OF SIMPLE HORIZONTAL LINES



GLASS ENTRANCE DOORS FRAMED IN METAL

*Harry Baskerville*



TREATMENT OF CEILING AND CONCEALED LIGHTING

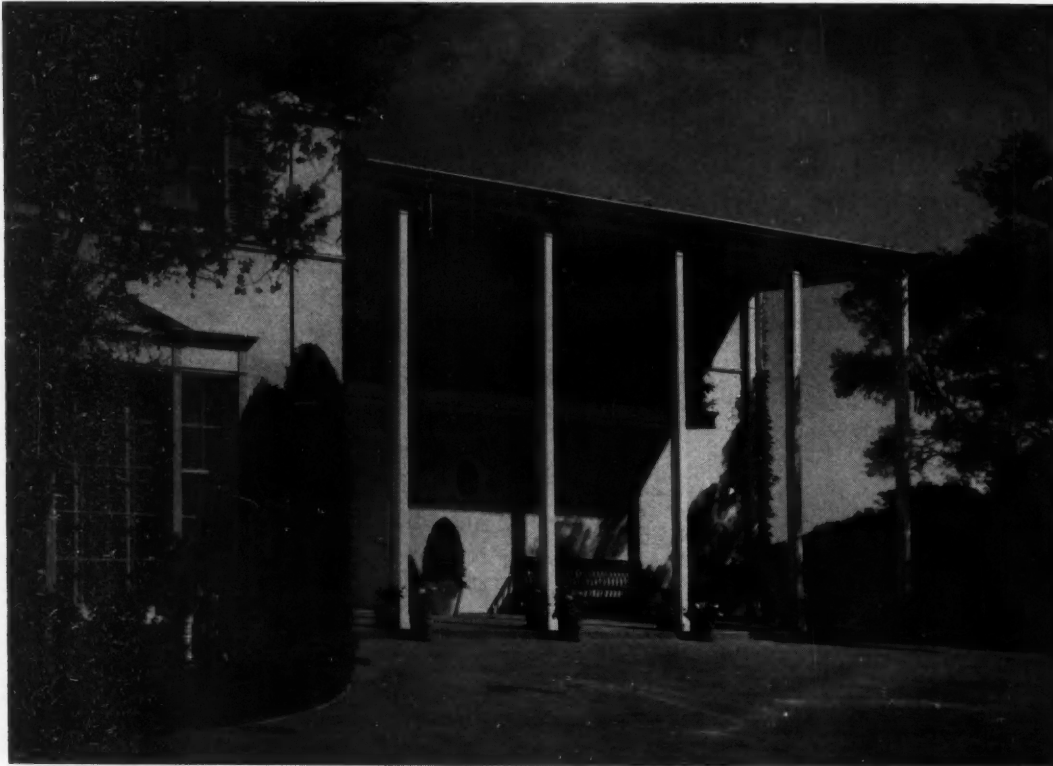
ELEVATOR BANKS WITH DOORS AND MOLDING OF METAL



SPACIOUS SHOW ROOM SHOWING DESIGN FOR SALES ARRANGEMENT



# MODERN GEORGIAN



**House for Mr. and Mrs. Bryan Foy**  
**Architect, Paul R. Williams**  
**Builder, F. B. Layne**

THIS pleasant modified Georgian house is situated on a beautiful hillside overlooking Bel Air. A simple two-story portico with balcony faces a motor court. At the rear of the house there is a lower and upper terrace, both open to the sun. The lower terrace is reached through the bar, which in turn connects with the library. The stair hall is separated from the immediate entrance and is the focal point for circulation into the dining room, library, breakfast room and service quarters.

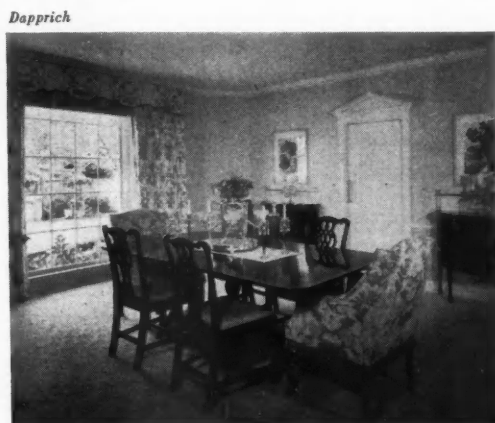
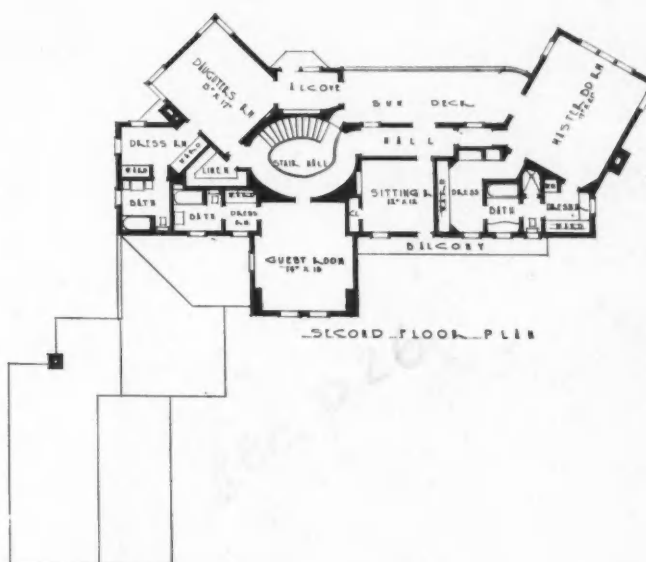
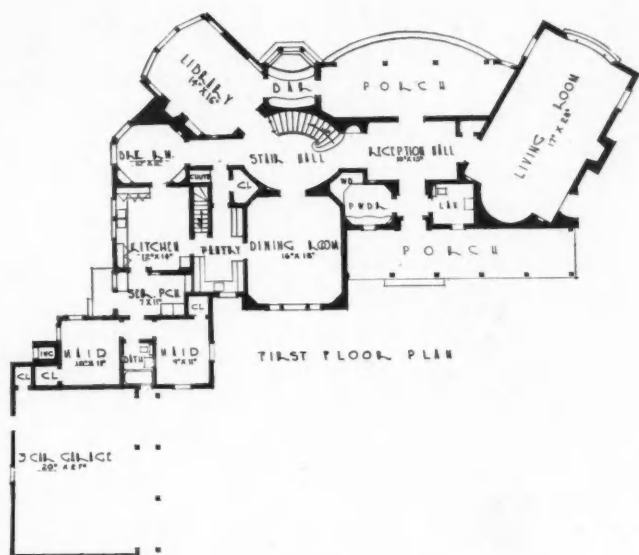
The living room is notable for its purity of architectural detail. A large mirror on the rear wall conceals an apparatus for the projection of motion pictures. The large window of the dining room frames a view of a wall fountain in the motor court. Colors of the chintz draperies and the upholstery material are repeated from a pair of handsome water colors. A sun room links the outer terrace with the central hall and derives its color scheme from fine old French wallpaper.

The second floor is reached by a beautifully designed staircase. The master bedroom has two dressing rooms divided by a large bath. The daughter's room connects with the upper sun deck through a small alcove.

THE WALLS OF THE PLAYROOM ARE SOLID PANELING. THE FIREPLACE FRAME IS A SIMPLE MODERN DESIGN







DINING ROOM



LIVING ROOM



GUEST BEDROOM

## Interiors, John F. Luccareni



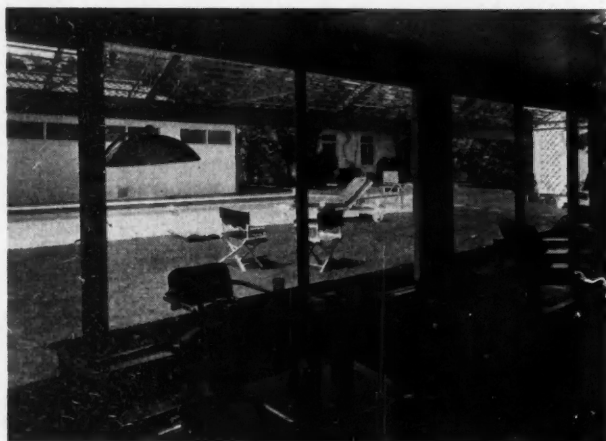
THE COLOR SCHEME OF THE SUN ROOM IS BASED ON THE OLD FRENCH WALL PAPER

ARRANGEMENT BENEATH WINDOWS LOOKING OUT UPON SWIMMING POOL



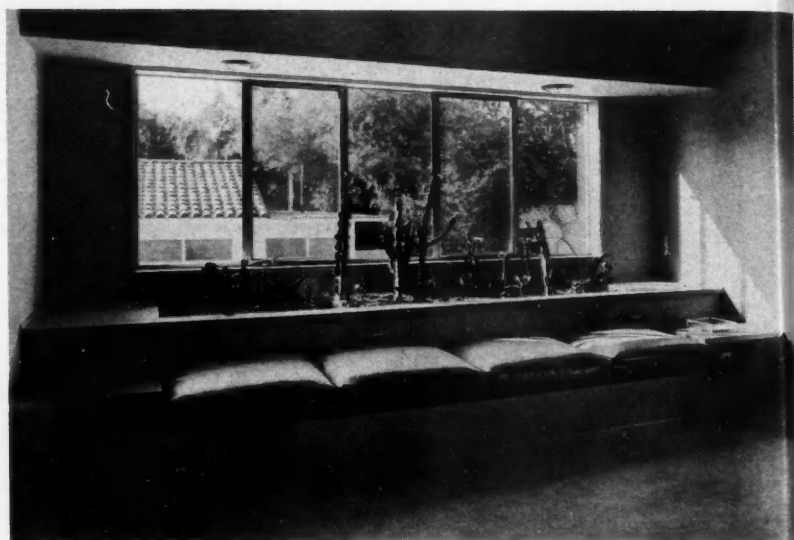
# New interiors

Shulman



**House for Mr. and Mrs. D. B. Burnstone**

**Interiors and furnishings designed by Paul Laszlo**



THE problem involved was to redesign the interior of an old Spanish type house to achieve a feeling compatible with modern living. The house has six bedrooms, dining room, breakfast room, den with service wing, and two maids' rooms.

The master bedroom is in pastel colors. All the furniture is finished in rubbed gray-blue lacquer. The curtains are gray-pink; the carpeting gray-blue.

The landing in the stair hall has a built-in cactus box. The walls and ceiling are painted mouse gray. The pillows are covered in gray fabricoid with yellow welts.

The game room has furniture of bleached mahogany with coverings of tobacco brown fabricoid. The glass wall which faces the swimming pool is protected from the sun by a gray shutter awning.

The dining room is furnished in ash. The upholstery is in gray and red. The table top is red formica with metal liners. Carpeting and curtains are tango. The lighting fixtures are in satin-finished chrome.



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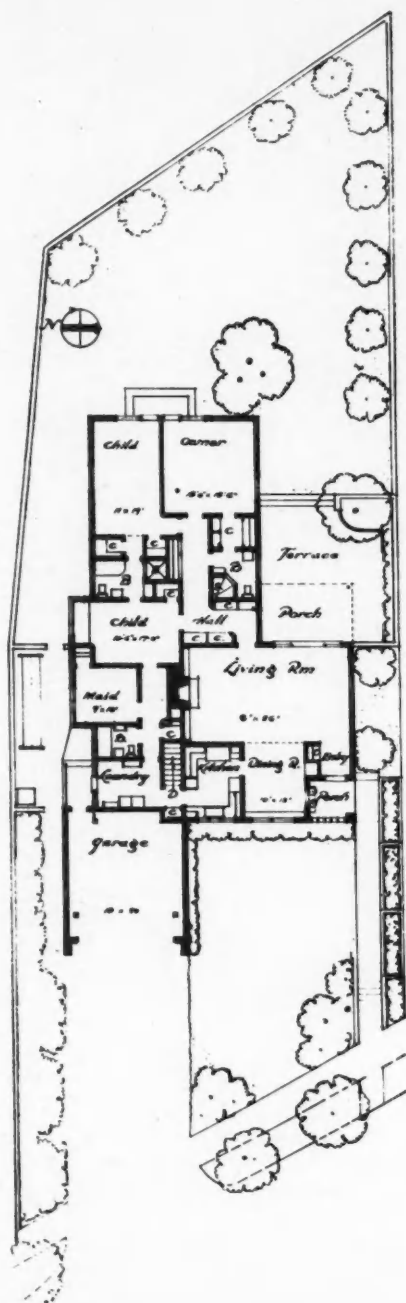
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The living room has a nine-foot-long bar of bleached mahogany and a backbar with built-in refrigerator, stove and monel sink. The walls and ceiling are painted pink-gray. The fireplace wall is paneled with natural zebrawood. The fireplace is stainless steel and the inner and outer hearth, polished flagstone. The flooring is gray linoleum with

red liners. Bleached rosewood is combined with gray linen textured formica in the furniture. Small chairs are of plywood with rubbed lacquer finish, covered in red leather. A red and black enamel table has a plateglass top and chrome legs. Lamps, red leather with parchment and lucite shades. Glass doors divide living and game room.





**House for Mr. and Mrs. Leslie G. Cramer**

THIS SMALL house, designed for a family of two adults, three children, and one servant, shows an interesting use of brick in the modern manner. The long, low roof line keeps the house close to the ground. The bedrooms for the children and the maid are placed on the south side to insure a maximum of sun. It was also a requirement of the plan that circulation in the back of the house would not necessitate passing through the living room.

A large outdoor living space in the form of a partially covered terrace is reached through large doors from the living room. A dining room alcove is designed in such a way that it can be easily separated by the use of screens. The use of Philippine mahogany, steel sash, and flush doors has kept the interior simple and uncluttered. The use of brick in creating an open screen on the entrance porch is particularly interesting.

**Architect, Winchton Risley**

**Los Angeles, California**



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# NEW PRODUCTS AND PRACTICES

## SO YOU'D LIKE TO REMODEL?

So you'd like to remodel? That makes you an adventurer. If you don't believe it, just ask anyone who has tried it. There seems to be a plot afoot to prevent you from ever getting just what you want? Especially for anything close to what you want to pay for it. However, possibly with a little help, a little "pointing with pride," a little "viewing with alarm," you might possibly get one of those "picture-book" kitchens or "movie-set" bathrooms, and you might even be able to pay for it.

Is your kitchen one of those in which you walk miles every day for no reason? If it is, why not look at it this way? There are three work centers to every kitchen, be it large or small. They are the preparation center, the storage center, and the cleaning center. These, in their elemental state, are composed as follows: preparation center, the range; storage, the refrigerator; cleaning, the sink. Of course, each center has its adjacent cupboard and closet space and such allied appliances as may be owned or anticipated. It is from one to the other of these three centers that you walk all these miles; just remember that.

Now, at which of these centers do you spend the most time? Probably the sink. So it's reasonable to locate the cleaning center in the most central location. But just a minute—where is it now? Can you possibly use it in its present location? If so, by all means do. The cost of moving plumbing, even a little way, would amaze you. Remember, it is just little innocent things like moving plumbing over three feet that make remodeling costs out of all proportion.

But to get back to the problem. There is the sink, the cleaning center, located as best it can be. But what about its light, ventilation, view? Is there a window over it? If not, can one be put there, and if so, what are we going to look at? A window is a definite asset; have one if possible. However, it is less depressing not to look outdoors at all than to look at the side of the neighbors' garage or some equally uninspiring vista. If you are so unfortunate as to have no view, why not a window of decorative glass brick? It would be modern as this minute, efficient and not nearly as costly as you might think. Even if you have a window, a row of these bricks just below it, at the top of your sink splash, adds a very up-to-the-minute touch and gives you light right where you need it.

What about the counter and sink top? Of course, you can use tile, but we're sure you will find a smooth, easily cleaned and very attractive rubber tile or linoleum top and splash much more up to the minute. Or if you are worried about burns, why not cigarette-proof formica? Any of these materials is somewhat less expensive than tile, and all are gaining rapidly, in what seems to the writer, a well-founded popularity. These tops are to be found in the loveliest and most expensive homes where appearance and quality are of more importance than tradition or cost, so by all means give them a great deal of thought. Be sure you have accurate information as to requirements for the preliminary construction and, above all, be sure the installer is thoroughly qualified.

Now, as to the sink unit itself. Have you seen the new General Electric Hotpoint Electrasink? It contains a garage disposal unit which ends once and for all that nightly discussion about who is going to take out the garbage, and the Hotpoint dishwasher, newest and best thing in kitchen sanitation equipment. It contains sufficient space to hold the average family's dirty dish quota for a meal. You simply put the dishes in the racks, close the door, and push a button. The rest is completely automatic. Dishes are rinsed off with clear water, then a little trap door opens, and Calgonite cleaning powder drops in, automatically. Fresh water, so hot you couldn't possibly put your hand in it, washes the dishes more thoroughly and more sterile than would be physically possible with the old tub and towel method. The cleaning water is then drained off, and two thorough rinses, in 150-degree water, follow. And to make it all complete, after the dishes are thoroughly rinsed, and the water gone down the drain, hot air is blown in, and dries them without a spot or blemish. All this is done by one push of the button.

Next month we will continue with the other work centers in your remodeled kitchen. Meanwhile, if you wish any help in your own particular remodeling problem, just drop a line to the Technical Editor, California Arts and Architecture.—W. E. BALLARD.

## BROADWAY-PASADENA CABINETWORK

One of the most unusual features of the new Broadway-Pasadena Department Store, shown elsewhere in this issue of California Arts and Architecture, is the interior cabinetwork, the big majority of which was done by Chas. V. Stegner & Sons, Los Angeles manufacturers of cabinetwork, store fixtures and fine residence interiors.

On the street floor all showcases, center island counters, the entire Sportshop and Hat Box on the west end, including hanging cases and fitting rooms, wrap-up desks, stock and display tables and triple fitting mirrors were done by the Stegner company. The cabinetwork on the exterior of the showcases and fixtures is bleached ribbon grain Philippine mahogany, with black Formica bases and Richlow bronze hardware and metal work. Cabinetwork on interior of showcases and fixtures is gum with colored lacquer finish, hardware of brushed nickel. The cases are illuminated with fluorescent lighting.

The elevator lobby paneling and trim is striking. The cabinetwork is bleached figured Avodire, the horizontal grain running continuously through the panels and moulded surfaces. In the show windows the cabinetwork is California pine plywood treated in a special process to eliminate the grain of the wood and finally stippled in pastel eggshell enamel. They are illuminated in combinations of incandescent, fluorescent spot and decorative lighting.

The Stegner company also did all showcases, counters and tables for stock and display, millinery fitting tables, triple fitting mirrors, fitting rooms and free standing display platforms on the second and third floors. Cabinetwork is a combination of soft and hardwoods finished in various lacquer pastels with trim and furniture in natural maple, Formica bases and brushed nickel hardware. The floors are illuminated with fluorescent lighting.

## TUFFLEX USED FOR DOORS

The sixteen main entrance doors of the Broadway-Pasadena Department Store are Tufflex doors manufactured by the Libbey-Owens-Ford Glass Company. They are made of 3/4-inch plate glass strengthened by a tempering process consisting of heating until almost a fluid, then suddenly chilling. Metal fittings to receive door hardware are fastened to the glass by first notching the glass, then completing the keying of these fittings to the glass by casting them on with a molten metal. The interesting feature of these doors is the extra show window which they provide—the whole interior of the store becomes a show window—and by placing a screen back of the doors, feature items can be displayed illuminated by a spotlight placed above at night. Extrudalite bronze glass setting bars were used with a special designed face but employing the special L/O/F patented controlled spring pressure, which reduces breakage to a minimum. The proper pressure that the glass should have to hold it in place is predetermined and cannot be fastened too tightly.

## NO MORE CORDS FOR VENETIANS

New automatic Venetian blind hardware which is a revolutionary improvement and is receiving an enthusiastic reception from home owners, architects, interior decorators, builders and all who are interested in making the home more beautiful and convenient has been placed on the market. The blind is lowered or raised by a flat spiral spring and tilted automatically without the use of cords or chains. A feature which appeals to interior decorators is that it is operated without disturbing window draperies. The mechanism is completely concealed behind a decorative cornice board so that the blind gives a beautiful appearance and adds distinction to any room. This unit, which may be installed on any type of Venetian blind, is made of highest grade stamped steel to give maximum durability and ease of operation and is cadmium plated to make it rust-proof. No expense or effort has been spared to give users not only added beauty in Venetian blinds but long life by eliminating maintenance cost—the mechanism has withstood the equivalent of twenty-five years' wear without showing signs of wear. The Automatik Venetian Blind Corporation, 443 South La Cienega Boulevard, Los Angeles, is the manufacturer.

## TROPICOL ROOF SPECIFIED

To make shopping easier for thousands of customers during the torrid summer months, the Broadway-Pasadena specified that their vast roof be processed with Tropicool, a sensational, snow-white heat-reflecting substance. Applicator of the Broadway-Pasadena roof was Monarch Roofing & Insulating Company, 500 South Raymond Avenue, Pasadena. According to its manufacturer, the Tropicool process is basically different from all other known roof treatments. The Tropicool substance is completely inactive and, because it has reached its basic stage of deterioration, cannot further break down regardless of weather conditions. It is an absolutely white, non-porous sealer. This white sealer deflects the sun's heat rays (conceded to be a roof's worst enemy) and thus maintains much lower temperatures within the store, building or apartments beneath the roof. Contraction and expansion are reduced to a minimum, resulting in a long lasting, economical roof.

A well-known Los Angeles laboratory recently subjected Tropicool to a number of severe tests—with astonishing results. At noon, when the air temperature was 68 degrees Fahrenheit, four roof specimens were exposed to the sun. They included (1) aluminum surfaced roofing; (2) red mineral surfaced roofing; (3) white Tropicool; and (4) metallic roofing. All four were 74 degrees Fahrenheit when first exposed. Fifteen minutes later the metallic roof had risen in temperature to 108 degrees, the red mineral to 100 degrees, the aluminum surfaced roof to 92 degrees, and Tropicool to only 78 degrees.

This roof treatment is said to be highly desirable in Southern California hotels and apartments, both from the standpoint of appearance and utility, for it solves the problem of excessive top-floor room temperatures—the most dreaded cause of summer vacancies—plus the additional advantage of a long lasting, economical roof.

## "SAFERIZED" PALCO INTRODUCED

A new "Saferized" flame-proof process for treating the Redwood bark fibres from which Palco Wool insulation is made has been announced by The Pacific Lumber Company, San Francisco. The new process, according to Edric E. Brown, manager of the insulation division, augments the inherent fire-resistant qualities of the bark of the redwoods, which have withstood the ravages of fire and nature for centuries, to become the world's oldest living things. It is expected to meet the most exacting requirements for flame-proof materials. Blow-torch tests to which the new Saferized Palco Wool has been subjected show most satisfactory results, Brown stated. "When a sample is held in the hand and the flame blown directly into it, no fire results when the torch is removed."

(Continued on Page 38)

## ★ HOME BUILDING SERVICE ★

Planning to build or remodel? Buy furniture or accessories? Dedecorate? Or dress up the lawn and garden? The advice of the staff of CALIFORNIA ARTS and ARCHITECTURE is yours for the asking—no charge at all, it's a pleasure!

### FILL OUT AND MAIL THIS INFORMATION BLANK

#### BUILDING MATERIALS

- |  |   |
|--|---|
| <input type="checkbox"/> Brick                     | <input type="checkbox"/> Painting                                       |
| <input type="checkbox"/> Cement                    | <input type="checkbox"/> Paneling                                       |
| <input type="checkbox"/> Concrete                  | <input type="checkbox"/> Plaster Board                                  |
| <input type="checkbox"/> Doors                     | <input type="checkbox"/> Roofing (Tile)                                 |
| <input type="checkbox"/> Flooring (Hardwood)       | <input type="checkbox"/> Roofing (Composition)                          |
| <input type="checkbox"/> Flooring (Pine)           | <input type="checkbox"/> Roofing (Slate)                                |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Shingles (Wood) (Tile)                         |
| <input type="checkbox"/> Glass                     | <input type="checkbox"/> Stucco   |
| <input type="checkbox"/> Interior Woodwork         | <input type="checkbox"/> Wall Board                                     |
| <input type="checkbox"/> Lath                      | <input type="checkbox"/> Waterproofing                                  |
| <input type="checkbox"/> Lumber Preservatives      | <input type="checkbox"/> Window Frames                                  |
| <input type="checkbox"/> Marble                    | <input type="checkbox"/> Wrought Iron (Gates) (Grilles) (Rails) (Lamps) |

#### HOME BUILDING EQUIPMENT

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| <input type="checkbox"/> Air Conditioning Systems        | <input type="checkbox"/> Ranges  |
| <input type="checkbox"/> Awnings                         | <input type="checkbox"/> Refrigerators                                 |
| <input type="checkbox"/> Bathroom Fixtures               | <input type="checkbox"/> Sinks and Drainboards, Metal                  |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Linoleum                                      |
| <input type="checkbox"/> Dishwashers                     | <input type="checkbox"/> Mirrors                                       |
| <input type="checkbox"/> Electric Lighting               | <input type="checkbox"/> Refuse Receptacles                            |
| <input type="checkbox"/> Fireplace Equipment             | <input type="checkbox"/> Shower Bath Doors                             |
| <input type="checkbox"/> Garage Doors                    | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Hardware, Finish                | <input type="checkbox"/> Wall Covering                                 |
| <input type="checkbox"/> Heating                         | <input type="checkbox"/> Water Heaters                                 |
| <input type="checkbox"/> Insulation and Sound Deadening  | <input type="checkbox"/> Water Softeners                               |
| <input type="checkbox"/> Incinerators                    | <input type="checkbox"/> Weatherstrips, Metal                          |
| <input type="checkbox"/> Kitchen                         | <input type="checkbox"/> Window Shades                                 |
| <input type="checkbox"/> Fan Ventilators                 | <input type="checkbox"/> Windows                                       |

#### GARDEN EQUIPMENT

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| <input type="checkbox"/> Landscaping     | <input type="checkbox"/> Garden Art (Statuary) |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Swimming Pools        |
| <input type="checkbox"/> Tennis Courts   | <input type="checkbox"/> Garden Furniture      |
| <input type="checkbox"/> Nursery Stock   | <input type="checkbox"/> Flagstone             |

#### INTERIOR FURNISHINGS

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| <input type="checkbox"/> Furniture           | <input type="checkbox"/> Linoleum    |
| <input type="checkbox"/> Rugs and Carpets    | <input type="checkbox"/> Cork Tile   |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Venetian Blinds     | <input type="checkbox"/> Radios      |

#### HOME FINANCING

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| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Surety Bonds |
| <input type="checkbox"/> Fire Insurance |                                       |

Information follows on the style, construction, size, and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information:

Style of Architecture.....

Construction (Brick, Frame, etc.).....

Number of Rooms.....Cost (Approx.).....

Date of Building (Approx.).....

I will ☐ will not ☐ require architectural service.

Name.....

Street Address.....

City.....State.....

**IMPORTANT: We can serve your needs best if you will check the classification to which you belong.**

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## OF MUSIC

### MOZART CONCERTOS

Mozart was trained by his father to become "the first violinist of Europe"; he became instead the preeminent pianist of his time. As performer and improviser he won many congratulations and an assortment of more or less valuable snuff boxes, but made relatively little money. During his later years he organized a series of subscription concerts in Vienna to feature his own music, and for them he wrote a number of his piano concertos. He also wrote concertos for special performances and occasions in other cities and at various courts.

These piano concertos more than any of his other music, except a few of the piano variations, bring us most nearly into the presence of Mozart, the creative performer. For this reason the recording of as many as possible of the 27 piano concertos is of inestimable value to any listener who hears not only with his emotions but also with a deliberate appreciation of the creative mind. The deliberate and improvisatory brilliance, the exactly formal unity and closely integrated structure, and the continuously freshening beauty of these concertos set them a little apart from the commonplace in the concert world, so that they must be heard and realized many times in order to be understood for the first time.

The first requirement of any recording of these piano concertos is not merely that it should be performed with some effectiveness, either of emotion or brilliance; it must, rather, be well and adequately performed. Such a performance, for instance, as that by Kathleen Long of the E flat Concerto (K 449) is preferable to the more showy but inconsistent recent recording made by Rudolf Serkin. The final movement of this concerto should be one continuous line of movement rather than a series of flashy exclamations.

The next requirement is that the movement should take place in complete freedom, that it should ride upon rather than accentuate the beat. In a sense, as Benny Goodman says of it, the music should be "swung." Perhaps the best example of such freedom may be found in the recording by Artur Schnabel of the second and particularly the third movements of the C major Concerto (K 467).

Next month I will discuss in brief detail several of the best and mention several of the worst recordings that have been made of these concertos. In general it may be said that the most dependable performances are those by Artur Schnabel (Nos. 12, 13, 19, and 27), Edwin Fischer (Nos. 17, 20, 22, 24), and Kathleen Long (Nos. 12, 14, and 25). The former two recorded by Victor, the latter by Decca. Individual performances by Walter Gieseking (No. 9), Elly Ney (No. 15), Bruno Walter (No. 20), Artur Schnabel (No. 23), and Wanda Landowska (No. 26) are also of the first quality. PETER YATES

### SAN FRANCISCO ART REVIEW

CONTINUED FROM PAGE 7

more on the emotional makeup of the artist than on his physical vision.

This is of course the secret of the charm of child art and the sometimes terrifying productions of the mentally deranged; that their emotions are not overlaid with webs of inhibitions and conventions, that the artist paints directly what and as he feels. It is the genius of great artists that they can achieve this directness and put their technique at the disposal of their true emotional reactions.

Albert Bender's collection is still on view, a rich variety of things worth seeing many times.

Glenn Wessels has a one-man show in the Art Association Gallery. There is a curiously frustrating quality about some of these pictures, which give the impression of being realistic landscapes seen through superimposed abstractions. Most consistently realistic is Red Lumber Mill, bold and colorful. Indian Encampment, in gouache, has a nice feel of realism suggested by non-realistic treatment. Grand Coulee Dam Hydroelectric Plant, although based on representation, is in many ways the most satisfying as an abstract design; Teepees, Log Huts and Horses, and Side Road, Nespelem, are pleasing.

Courvoisier Galleries are showing oils and gouaches by Andre Girard.

D. W. P.



## CALIFORNIA DESIGNER

CONTINUED FROM PAGE 18

of Paris. Her answer to this dissatisfaction is an ambitious program of research into the history of design in order to find some fundamental principles on which to base a type of design relevant to this continent and these times. Bernyce Polifka feels that the designers, as well as painters, must find in their own life and environment forms and colors expressive of America and its people.

## "ELSE WHAT'S A THEATER FOR?"

CONTINUED FROM PAGE 20

was the reaction I studied in the faces of those around me. If one needed proof of potential audience possibilities, there it was—young and old devouring every word of the players with an enraptured interest. Many were people who had never before seen a stage play with living actors, but I would wager they'd probably be willing to make some sacrifice to see more of the same kind of dramatic make-believe.

The time is a challenge to thinking workers on the coast. There is plenty of willing raw material at hand. Will the more experienced troupers take up the challenge and guide this eager raw material to an expression of the times? Only a concentrated enthusiasm can penetrate the lethargy of a seemingly indifferent audience. Let us hope that the combination of "fervor, intensity, and vehemence joined with faith, courage, and hopefulness" will not be lacking in those with whom the present fate of the theater in California rests.

## DESIGN

CONTINUED FROM PAGE 21

an object which has had a traditional form for a long time. That the form has no legitimate reason now does not seem to make any difference. Tradition has always made war upon the new. Furniture, kitchen utensils, architecture are in this class. Our finest solution usually comes through new inventions where tradition does not hamper the freshness of approach, as in the locomotive, electric bulb, telephone, auto. Certainly the steam engines, the first automatons were the greatest influence upon design in the XVIII and XIX centuries. It brought the possibility of mass production which was slowly developed from the interchangeability of parts into the production on the conveyor belt. Furniture, shoes, clothes, electric bulbs, machines, etc., etc. Mass production brought precision, caliper, and microscope, and also greater uniformity; but the interchangeability of the parts, color schemes, finishes, etc., brought the relief. This idea of clever assemblage prevailed a long time. This age was that of the rivet and the screw. New inventions, scientific improvements came. Instead of the rivet and the screw—welding, casting, and moulding. Instead of the ribands and profiles—the tube. New alloys, plastics; with the x-ray technique transparency. The sharp edges were smoothed down to produce better nickel and chromeplating, and polishing—better finishes. The airplane appeared. Kinetic studies, wind tunnel experiments. The results—streamlining from lather and cream mixers—to locomotives and cars and highways. The Rumpier auto and the Dymaxion car by Buckminster Fuller. The idea of the standard units: auto body and bathroom.

An analysis of the production process of the industrial revolution easily determines some few principles of design of which validity can be tested by examining a large variety of products. Among these principles we can mention simplicity, efficiency, economy, precision, good finish, round form, soft edges, light weight, easy transportability, interchangeability of parts (which means as well substitutable parts for repair), function expressed by form, thus easy handling, practicability. Of course, these principles did not develop from one day to the other. The requirement of economy in the calculation up to the smallest parts of monetary unit is, for example, one of the essential developments of our days. The same is true about the manipulating of products with the eggshell principle creating an economic as well as a strong structure. Through the manipulation of flat sheets we can achieve self-supporting structural elements, as for example by corrugation, profiling, or making angles in metals, embossing, or pressing patterns into them. Curving of a flat sheet is a customary strengthening procedure, and curving it in any direction as the eggshell is the most substantial structural manipulation we know of, as it achieves the advantage of a skeleton structure with a strong covering skin in one perfect unity. (Continued on Page 36)

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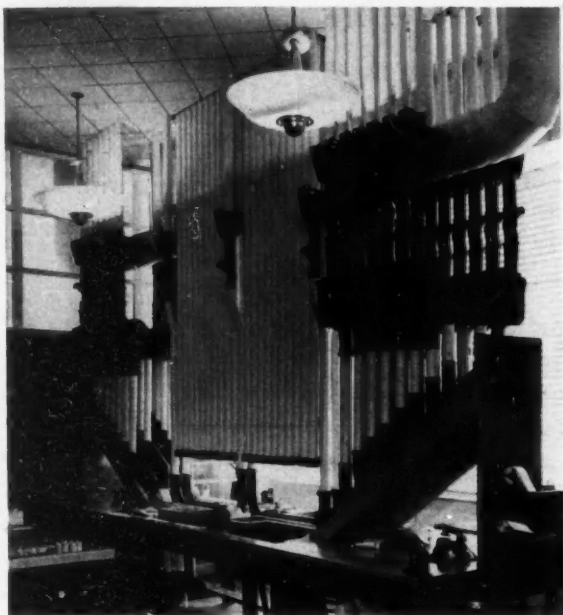


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## DESIGN

CONTINUED FROM PAGE 35

This type of design was mainly developed through the motor car industry which created the basic and practical framework for many other designs as well. The beautifully curved body of a car is stamped today by one action from a flat sheet of steel. But the production of the stamping die is so expensive that its cost can be amortized only by a great number of cars produced. This is the reason for the careful studies which go into design today for the production of smaller objects as well. Stamping, casting, moulding of great units helped to simplify assemblage or eliminate it completely.

Design is dependent not alone on function, science and technological processes, but to a great extent upon *social implications* as well. Our present social structure, our production methods, especially the division of labor, the relationship of the employer and employees, the rising standard of the worker, and in comparison the declining of the clerks unemployment, the requirements of a minimum existence, longevity, etc., changed our outlook on many features of design. Take architecture, for example. The smaller cubic footage rooms are cheaper, nevertheless they have to be equipped so that they offer good and agreeable quarters. This implies the utilization of new findings, in which transparency is used to its utmost in order that small rooms appear larger and more comfortable for living.

The intensity and exhausting quality of the industrial work, and the crowded, dusty cities brought up the increased importance of recreation and leisure. Cinema, radio, television, travel, soda fountains, lounges, sport, and the idea of the week-end. The higher cultural standard and the emancipation of women are the godfathers for labor-saving devices, canned foods and Bird's-eye. The scientific research on matters of health preceded the greater hygiene; the bathroom as a standard unit, refrigeration, vacuum cleaner, and other important implements. All of these influences must be considered in their psychological and sociological implications when one speaks on the new trends of design. The whole gamut of the new machines, materials, finishes and processes, plus the sociological forces, work slowly but with an infallible sureness. Simultaneously there is a mental adjustment of the individuals toward a changed world. The process is slow, as organic changes take place usually in large intervals, even if our industrial revolution has speeded up production and research, and has thus shortened somewhat the intervals between justified changes of design. Design means life itself, and I was terrified to read the other day how Sullivan's statement was misused for commercial purposes. "Form follows fancy," I read, shocked—seeing the misunderstanding of reasons. Fancy is not design, it is only the cover for hiding structural faults. Its life depends upon the elusiveness of fashion, which has usually nothing to do with function. Fashion is only simulating organic changes of design.

"Fashion is spinach," says Elizabeth Hawes, and I think that we have to notice this when we dare to speak of new trends of design.

## RALPH STACKPOLE

CONTINUED FROM PAGE 16

manner early in his career and then stick there, dragging the last penny out of his style, and then allowing this style to drag him straight into oblivion. Recently Helen Phillips, one of Stackpole's numerous trainees, came back from a year's work and experiment in Paris. He looked over what she had, watched her design some figures for the exposition, and immediately turned one of his own models inside out and came up with a Surrealist-Lipschitz-Stackpole version of Pacifica (not acceptable to the Exposition).

His career is a mystery to me. His problem was something like Frank Lloyd Wright's. Faced with the necessities of both constant innovation and monumental work requiring the cooperation of both money and power, most artists would have turned to drink or easel work in the attic. How the big pieces were accomplished, how the road was opened for so many of us in this generation, I don't know, but his work stands all over the state, the chips forming a geological layer cake on the stoneyard floor. A wild limestone figure on Erskine Scott Wood's chimney, beautiful, and at first totally unintelligible to 99½ per cent of the population; the Stock Exchange groups, big granite pylons in front of archaic Roman columns; the monstrous fantasia of Pacifica in a sedate exposition; a limestone relief for Mr. Ickes' new Interior Department building; a figure of Mr. R——, but that's still a secret. Other things—the first importation of Diego Rivera, the idea of cooperatively frescoing the Coit Tower, the long list of pupils who actually do something, etc., etc.

Usually such accomplishments include a lot of polite bowing down





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before big shots and subduing of work to suit the literary taste. Over a long period of time such practice can be ruinous, turning the best artist into a mediocrity and a glory hound. The same enthusiasm that carried Ralph through all these projects like a streamlined train has made him as much an artist maker as an artist.

From the basic, almost academic class at the school there are generally a couple of young hopefuls sweeping up the stoneyard, cutting practice pieces in sandstone blocks left over from buildings wrecked in the 1906 earthquake, and sometimes proudly working as apprentices on the real jobs. Most teachers turn their students loose after a few years' classroom training, with no practical knowledge, and a father complex on the teacher. Ralph was never guilty of this heartless procedure. When the young hopeful is competent he gets an actual paying commission and a swift kick on his emotional pants to shake him off and enable him to stand up and argue with his bosses, patrons, and covey of supervisors.

Long ago Ralph could have moved into the New York circle of Great American Masters, complete with high-gear publicity staff, half a million dollars, and a large commercial output. But I think he found something better. The stoneyard is a delightful workshop, with a couple of rooms in one corner for making drawings—a swell place to do a little work or take a sunbath and pass the time with whoever drops in for a little advice or the latest local scandal. Is he the greatest sculptor south of 54° 40'? The question doesn't seem important, and it certainly doesn't bother him.

He can show you what's good and how to do it, he can make beautiful sculpture and drawings, and mistakes like anyone else. He can show you what's bad and what's applesauce (there seems to be a distressing amount of that). He can nurse along the youngster's first naive enthusiasm into unspoiled maturity. He represents clarity in a difficult profession that in America is mostly a society pastime and an emotional racket. He's pretty near 100 per cent artist, and that's about all anyone can say.

**BOOKS**

**SECOND WIND, by Carl Zuckmayer**

CONTINUED FROM PAGE 12

What happened to the liberal movement? It was cut off by a pincers movement.

Zuckmayer puts it this way: "We roared with laughter over the idea that that conglomeration of crude brutality and wild phraseology which at most might work on some beer-sodden Munich fat-heads could ever affect or influence Germany, the most enlightened country of the world . . . If only we had been aware of one small realistic detail which we know now, namely, how much money German heavy industry was pumping into this movement, we should not have spent so much time poking fun at Hitler's bad German and the intellectual level of his cronies."

There, perhaps as clearly as it has ever been stated, we have the explanation. It was not the Nazis, not the industrialists, but the unsuspected fusion of the two, that slew democracy in Germany. This is what Zuckmayer insists can't happen here. We read the papers, listen to the radio, and hope to high heaven he is right.

Of enduring interest is the story of how Zuckmayer developed him from promise to fulfilment. After his first gleeful years of discomfiting attacks upon the second rate, the spurious, the antiquated, the stodgy, and the bigoted in art and politics, he discovered that while it was amusing and often advisable to throw snowballs at silk hats, one couldn't make a career of it. He buckled to work, equipped himself with technique to convey his ideas, and won the highest gratitude of a Germany that was still allowed to think.

It is a reasoned faith that he places in America as the land where civilization will get its second wind. Reasoned, too, is his faith in the nature of mankind. He writes with vitality and humor—admirably preserved in Elizabeth Reynolds Hapgood's translation, that leaves no impression of any gap between author and language.

It is a reviving book, that cheers while it warns. It will rouse the ire of some whose theories conflict with its facts. But while the ostrich is justified in behaving like itself, the human being is not justified in behaving like an ostrich. The ostrich with its head in the sand is still presenting its best appearance to the world. Of the human being with his head in the sand this cannot truthfully be said. And anyway, *Second Wind* is not a book to miss. It is one of the few affirmative books of two decades.

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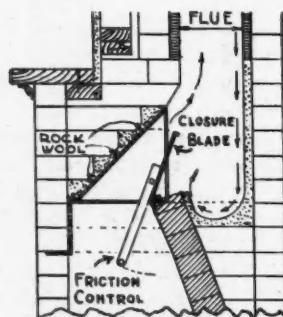
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CONTINUED FROM PAGE 33

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**HEATING EXPOSITION SCHEDULED**

Plans for the Pacific Heating & Air Conditioning Exposition are progressing rapidly, according to a recent report from the Exposition management. Scheduled for Exposition Auditorium, San Francisco, June 16-20, this will be the largest event of its kind ever held on the Coast, and is already attracting the interest of professional and selling organizations. Up to January 1, 70 leading manufacturers had engaged more than 50 per cent of the exhibit space in the main auditorium, and the remaining spaces are under active consideration. This Exposition will present a summary of the latest available equipment for heating, ventilating and air conditioning. It will be of particular interest to builders, contractors, engineers and operating men, industrial and commercial building owners and operators, home owners, architects, designers, dealers and distributors. Included among the exhibits will be interesting displays of air conditioning equipment, boilers and furnaces, fans and blowers, control apparatus, registers and grilles, pumps, oil burners, insulation material, piping, unit heaters, steam traps, steam specialties, radiators, etc. The American Society of Heating and Ventilating Engineers, who are sponsoring the event, will hold its annual summer meeting during the same week. Also meeting at this time will be the Heating, Piping and Air Conditioning Contractors National Association. The Exposition is managed by International Exposition Co., who conduct the regular biennial International Heating and Ventilating Expositions. Permanent headquarters are at Grand Central Palace, New York.

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